

# Publix Ready To Lick Program - Planning Problem!

STYLE FILMS  
WILL SWELL!  
YOUR GROSS!

**Publix**



The Official Voice of Publix

**Opinion**

18

MORE  
DRIVE  
DAYS!

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## MEET BYRD-EPIC CHALLENGE!

### POWERFUL B. O. LURE SEEN IN STYLE FILMS

Style-consciousness, created by the screen, represents an auxiliary box office lure of untold possibilities, recently declared Mr. Sam Katz. Every keen showman, he said, with a flair for future trends in this business, cannot help but be struck by the invaluable aid that will be given him by the tantalizing entertainment bait held out to the largest number of his patrons in the form of the Fashion Films.

Completion of arrangements between the Theatre Service Corporation and Paramount Long Island Studios for the production of fortnightly fashion films, sponsored by Vogue, the world's final fashion authority, and to be shown in Publix theatres, was announced in the last issue of Publix Opinion. The first style film will be shown at the Paramount Theatre, New York, and the Chicago Theatre, Chicago, on June 20th. Ray Cozine, of the Paramount Long Island Studio, directed the production.

"Women constitute the major portion of our audiences," said Mr. Katz. "Of all interests which have occupied the attention of women since the beginning of time, none have been so fundamental, lasting

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### BYRD PLUG!

General Musical Director Boris Morros announces a splendid six minute novelty film in sound, thrill-photography, and song, to be run during the week that Admiral Byrd arrives in New York. It is available now. Write for it. Get it so that you'll be able to use it two weeks in advance of your playdate of "With Byrd At The South Pole."

Even if you don't run the Byrd feature, this music novelty is a corking good "short," full of entertainment, and simultaneously serving as a marvelous "advance plug" for the Byrd film, which some theatre in your own town is bound to play. It's your job to help put the Byrd film over in a big way, no matter what theatre plays it.

### BYRD PRE-VIEWED!

As Publix Opinion goes to press, executives in all branches of Paramount Publix, including Messrs. Zukor, Kent, Lasky, Katz, Dembow, Chatkin, Saal, and all Division Directors and Advertising managers, have just pre-viewed the completed Byrd film.

Not a single criticism was offered, but on the other hand, the most unrestrained enthusiasm was evident on the part of everyone. "The picture is destined to be the raging conversational topic during its extended run in every community where it is exhibited," was what everyone was saying. "Its advance publicity will get it the biggest opening any picture ever got... and the word of mouth advertising afterward will keep the theatres jammed."

### IDEAL PROGRAM-PLOTS BY KELLY FOR BYRD-FILM

At the request of Publix Opinion, Burt Kelly, recently entrusted with the task of organizing and directing the new Department of Short Subjects and Program Construction, has taken time from his duties to help in program construction for the Byrd film.

### SLOGANS POUR IN FROM ALL DIVISIONS

With the selection of a new Paramount Publix slogan scheduled for tomorrow, the judges find themselves deluged with an outpouring of contributions that threaten to keep them busy for days.

From almost every state in the union, from the topmost ranks of the organization to the lowest, there have been submitted phrases that reflect a sterling quality of showmanship and advertising needs. Long ones have come in and short ones, rhyme ones and prose ones, factual ones and silly ones. Poring through them, Your Editor was completely overwhelmed at the ingenuity with which the sloganization of literature has been accomplished by Paramount Publix employees.

Slogans have punned Publix with public's and Paramount with paramount. They have concentrated on the "Paramount Entertainment To Be Found in Paramount Publix Theatres." They have whispered the secret that "Paramount Stars Delight You in Delightful Paramount Publix Theatres." They all agreed that the best show in town in the best

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Mr. Kelly first presents the program which has been approved by Mr. Katz who advises that the program must be routine exactly as listed if the same subjects are used. Any change, it is felt, would disturb the balance of this program at present adjusted to a nicety.

The following program, in Mr. Kelly's opinion, offers the best results:

Program "A"	
1. News and Trailers.....	10
2. Insurance — Para.....	10
3. Fit To Be Tied—Para.....	10
4. Kandy Kabaret—Para.....	10
5. Hot Time In Old Town—	6
Para.....	82
6. Byrd—Para.....	128

The above program is made up exclusively of Paramount shorts.

You will note song cartoon in number 5 spot, "Hot Time in Old Town Tonight." This is an ex-

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### BOTSFORD TOURS WESTERN STATES

A. M. Botsford, general director of advertising and publicity, is now engaged in an extensive inspection tour of theatres on the west coast and in the southern and western states.

In an application of the "Know Your Organization" policy promulgated by Mr. Katz, Mr. Botsford will apply his observations during the tour to the establishment of his departmental functions so that the individual theatre will benefit to a degree greater than ever before.

### GENERAL RELEASE JUNE 7TH CALLS FOR BIGGEST SELLING JOB IN HISTORY OF PUBLIX

Only a few more days to do the biggest job of selling you've ever faced! And for the most unprecedented attraction you've ever seen! For the year's greatest "Special" attraction. For the attraction the world has anxiously awaited for two years!

As you read this today—that's the problem of intensive showmanship that now faces every Publix showman in your town. While you read this, only a short time remains before "With Byrd At The South Pole" will be "opened" in your city.

This means you've got the shortest advance-warning you've ever had! And for the biggest picture you've ever had!

Maybe you don't even know yet what theatre will play it! Try to find out today! Whether you learn or not, get your advance advertising materials and campaign into work, for on June 27, "With Byrd At The South Pole," will open simultaneously in nearly all key cities.

Decision to release the picture on that date, in that manner, was reached yesterday, when it was agreed that the arrival on June 19 of Admiral Byrd and his crew, would provide red hot spot-news publicity in newspapers everywhere for the picture that would be of inestimable value at the box office in every Publix town.

Because of this decision, you'll find yourself in immediate need of whatever advertising accessories you can write and produce yourself, in addition to those available at the nearest Paramount exchange. Paramount Ad Sales Department distributed press-books, stills, lithographs, cards, rotos, heralds, etc., to each exchange on June 6. Get samples today and study each carefully, to select those which are suitable to your need. See that an advance trailer is NOW on the screen of EVERY Publix theatre in your town, announcing this great attraction. Re-read the articles on this attraction in Publix Opinion of April 11, 18, and 25. Read the April 25 issue Particularly, and Carefully!

The picture is in eight reels, with music, sound-effects, and talks by Admiral Byrd and Floyd Gibbons. It is NOT a scenic! It is NOT an 8,000 foot news-reel! It is the first TRUE LIFE romantic adventure drama ever filmed! It is as big and desperate in theme as a world-war or the story of the struggle of mankind for

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### "I WAS THERE WITH BYRD!!"

"I was actually there with Byrd! Flying over the pole! Thrilling with him! Enduring with him! Daring with him! That's the feeling I got from the picture! Everybody else will feel the same, I'm sure!"

—SAM DEMBOW, Jr.

### BYRD FILM AIDS READY FOR DISTRIBUTION

The Byrd Film will open June 20 at the New York "Rialto," one week ahead of 40 key cities, which will open with it on June 27. The New York campaign, from program-plotting to advertising, was done with Mr. Katz, Mr. Chatkin, Mr. Saal, Mr. Botsford, Mr. McCarthy, Mr. Holman and others, sitting in with Division Director Milton Feld and Emanuel Cohen, Editor of Paramount News Reel. Mr. Cohen's knowledge of the picture was made completely available, and from the discussion that followed, the campaign was agreed upon.

Every effort has been made to help the manager in the proper merchandising of the picture. With press books, special ads prepared by Hanf-Metzger, ad-sales material, and the special manual issued by the advertising department, no one should find himself in difficulties even though actual time for planning an active campaign is limited. The past few issues of Publix Opinion have been replete with ideas on the method of attack that will prove most helpful. Refer to them before you even begin to put anything on paper.

## You and Publix—in the Eyes of Mr. Katz! Pages 4 to 10!

Read the verbatim report of the speeches delivered by Mr. Katz while on tour. Get the thousand and one institutional facts you need to build a career, from Mr. Katz himself.



# EXPERTS TALK ON PROGRAM PLOTTING

## KELLY GIVES MODEL PLANS FOR BYRD FILM PROGRAM

(Continued from page One)

cellent subject and has a finish that will leave the audience in the right kind of mood for the Byrd picture. The first 700 feet of the Byrd picture, Commander Byrd talks and this will serve to bridge the straight synchronized portions of the song cartoon and the balance of the feature.

In number 2 and number 4 spots, we have "Insurance," with Eddie Cantor and "Fit To Be Tied," 1-reel comedy subject with Burns and Allen. Where the last-named subject has already been played, substitute with "Accidents Will Happen," new Smith & Dale Paramount subject.

"Kandy Kabaret" is a good flash act and has its appeal for young and old and will please one hundred percent that part of the audience you will get on the Byrd picture, which you never had before. There will be a limited number of prints on "Kandy Kabaret" but district bookers will be able to get this subject by advising New York.

### Program "B"

- |                               |     |
|-------------------------------|-----|
| 1. News and Trailers.....     | 10  |
| 2. Accidents Will Happen..... | 16  |
| Para.....                     | 9   |
| 3. Toys—Para.....             | 6   |
| 4. Hot Time In Old Town.....  | 82  |
| Byrd—Para.....                | 123 |

Program "B" can be used where the Cantor subject "Insurance" and "Kandy Cabaret" are not obtainable. If there are not enough prints of "Accidents Will Happen" at the time the Byrd picture plays, a Laurel-Hardy or name 2-reeler may be substituted.

### Program "C"

- |                              |     |
|------------------------------|-----|
| 1. News and Trailers.....    | 10  |
| 2. Fit to Be Tied—Para.....  | 16  |
| 3. Hot Time In Old Town..... | 6   |
| Para.....                    | 82  |
| 4. Byrd—Para.....            | 114 |

Program "C" contains a lot of comedy. If some of the subjects have already been played, or if program cannot be booked in its entirety, substitutions should be watched carefully.

Because the Byrd film is a special type of program picture entirely different from anything that has ever been presented before, the executives of the booking and program planning department are anxious to get manager's reports on audience reaction immediately after the opening shows. A quick check-up will make it possible to make changes and improvements before the general release.

These reports should be sent special delivery to Mr. Kelly at the Home Office.

### BEG PARDON!

Statement of Publix Opinion that Sidney Dannenberg, newly-created district manager, will supervise Buffalo, Niagara Falls and N. Tonawanda operations as well as Rochester, Syracuse, and Toledo, was incorrect. Vincent R. McFaul is district manager in charge of the Buffalo territory.

### NEW ENGLAND DIVISION

All correspondence pertaining to the New England Division should be addressed to M. J. Mullin, Paramount Publix Corp., 60 Scollay Square, Boston, and not to J. J. Fitzgibbons.

### CUNARD AND "BIG POND"

Cunard Steamship Co. tie-up arranged by William Exton of the Toledo Paramount publicity staff netted a smash window on "The Big Pond" in a prominent downtown bank, and printing and distribution of 30,000 heralds, made up and folded to resemble a Cunard steamship ticket.

### BYRD PHOTOS!

Specimen portrait-photos of Admiral Byrd have been sent to all theatres and newspapers which carried accounts of the Byrd expedition by Vernon Grey, publicity director of the Rialto Theatre, New York, in charge of the metropolitan campaign on "With Byrd at the South Pole." Additional photos for patron distribution, etc., may be ordered from the G. Maillard Kessler Studios, 132 E. 61st St., New York City. Orders should be accompanied by full remittances; quantities from 1,000 to 5,000 are 10c each; 5,000 to 10,000, 8c each; 10,000 to 20,000, 7c each, and 20,000 up, 6c each.

## BYRD FEATURE TEST OF GOOD SHOWMANSHIP

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life. Nothing like it has ever been attempted or accomplished! The picture has been previewed by Mr. Katz, Mr. Dembow, Mr. Chatkin, and Mr. Botsford, in company with every Division Director. It has also been previewed by every District and Division booker, advertiser, and manager. The verdict is unanimous.

That verdict is: "HERE IS THE MIGHTIEST BOX OFFICE RECORD WRECKER WE HAVE EVER SEEN!"

No attraction has ever had such floods of advance publicity in every community!

No attraction has had such widespread advance endorsement from so many prominent personages!

No attraction has ever had such complete authenticity!

No attraction has ever had such thrilling contents! Such an overwhelmingly imaginative scope! Such sheer romance! Such breathless adventure! Such mighty drama! Women will love these bold adventurers! They'll thrill as never before to this NEW kind of defiance to their imagination!!

No picture has ever had the exploitation possibilities!

Your Mayor will head a committee to sign and send a set of open-letter congratulatory resolutions to Admiral Byrd on the day you open with the picture if you request it.

Special ads calling attention to morning bargain matinees for children will leave your seats available for higher priced adult-tickets at night! This also stresses importance of early attendance.

Your FRONT SHOW will be a serious problem! You need a rough and riotous comedy; a music classic, and some sort of considerable dramatic strength. Don't use a scenic or any thing like it. See Kelly's Program Plots elsewhere on this page.

The print will be in all exchanges by the time you read this, so that you may preview it, and get your ads ready.

By all means have your ad for the second day lead off with the smashing caption: "25,000 Denver theatre goers who saw it yes-

terday URGE you to get their great thrill! See it today!! The whole town is talking! Join in that talk!

The biggest and most important job for you to do now, however, is to yell as loudly as possible, in as many ways as possible, and over as large an area as possible: "At Last You Can See And Hear and Feel This Great Adventure-Thrill for yourself!! Here, Now, At This Theatre!!" The public will do the rest for you. Don't display any pictures of ice-bear, airplanes, ships, igloos, animals! If you do, you kill curiosity—which is one of the most valuable parts of this marvelous attraction!

## POWERFUL B. O. LURE SEEN IN STYLE FILM

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and all-absorbing as clothes. When this subject of clothes is presented to them in a showmanlike manner, in which the elements of accurate technical knowledge and basic entertainment principles are nicely balanced, the appeal cannot help but be overwhelming. This ideal balance is assured by the joint participation of Vogue, backed by the powerful facilities of the Condé Nast Publications, and the Paramount Studios.

Elaborating on this point, W. Johnson, president of the Theatre Service Corporation, explained in detail the psychology underlying the powerful lure which fashion films hold for women patrons.

### Women Seek Romance

"Why do women flock to the movies?" asks Mr. Johnson. "Just to see a good story well acted? Maybe, but nine tenths of them go because movies stand for romance in their lives—and it is about all a lot of them ever get! Take the seductive Greta Garbo, for example. Watching her, every woman visualizes herself. She copies her smile, her half closed eyes, her air of mystery. She takes in the details of every costume, and the next time she has a new frock, whether she makes it herself or shops at an exclusive store, she remembers that 'marvelous dress Greta Garbo had on', and tries to do equally well herself.

"Men just haven't any idea how crazy women are about clothes. A smart dress, a chic hat, can do more for a woman than a ten point rise in a stock, or breaking eighty at golf can for a man. Why does every other store, in big towns and small, cater to a woman's vanity? Why do so many fashion magazines thrive and flourish? Because—and this is the truth—there isn't a woman in the world who is satisfied with her looks. They all want prettier complexions and prettier clothes!

"Watch them eat up these new style films—they will wish that they were twice as long and came twice as often! First, because clothes are their favorite topic in life; second, because these films have been beautifully done—use lovely looking girls for models and excellent taste in selecting every detail of the entire costume; and third—and best of all—the films have a local hook-up, so that instead of having to sigh and say 'Oh dear, I wish I could get something as pretty as this in my town—I'll never get to New York,' she can have the supreme satisfaction of knowing that her store, or her future store, has the very same thing that she has fallen in love with on the screen.

### Assures Regular Patronage

"She will form the habit of coming regularly to these style films and look forward to them as eagerly and more so, than she does opening her monthly fashion magazine. For these fashion drawings are alive, they portray the clothes for the occasion they are used, against

## NETTER TELLS HOW "SHORTS" ARE TREATED IN HIS SECTION

Following Mr. Katz' demand for more serious thought and effort in program-construction, Publix Opinion has asked Leon D. Netter, Associate Director of Film Buying and Booking, to discuss the plotting of programs in his territory. The wide-spread distribution of methods and ideas from one section to another cannot help but have beneficial effects throughout the circuit and it was for that reason that this information was sought.

## SLOGANS POUR IN FROM ALL RANKS

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theatre in town is Paramount Publix. In short they have summed up the excellence of Paramount pictures and Publix theatres in pithy piquant well chosen phrases.

The selection of the slogan is in the hands of a committee appointed by Mr. Botsford. The winning slogan together with a detailed account of how the winner hit on it will appear in a forthcoming issue of Publix Opinion.

## 2 PROMOTIONS FOLLOW READE ACQUISITION

Acquisition of the Walter Reade group of theatres in New Jersey has brought with it the elevation of two more Publix managers to District Managements. They are Al Shear, whose last assignment was as an associate director of the Managers' Training School, and M. A. Baker, formerly manager of the Colfax, South Bend, Ind., and more recently temporary manager of the Eastman, Rochester.

Shear, who will supervise Perth Amboy, Plainfield and Red Bank, will have his headquarters at the Majestic Theatre, Perth Amboy. Baker's offices will be at the Mayfair Theatre, Asbury Park. His district comprises Long Branch, Freehold, and Asbury Park.

Managers of the New Jersey theatres are as follows:

Plainfield: Strand, Andy Anderson; Oxford, Robert Hicks. Perth Amboy: Majestic, J. J. Buchbinder; Strand, John Zanzolari; Crescent, Irving Goldstein.

Red Bank: Carlton, Morris Jacks. Long Branch: Strand, Thomas Phelan.

Asbury Park: Mayfair, R. L. Jonasson; St. James, John Rinehard; Lyric, Jack Boyd; Savoy, A. G. Smith.

Freehold: Strand, Walter Haas.

the actual background, so that the observer sees not only the technically correct costume but exactly how they should be worn.

"There need never be a certain sameness about these films, for there are too many highly specialized costumes now-a-days. And, don't forget that each costume has its own group of accessories which either make it, or ruin it. Women don't wear silk stockings with golf shoes, or carry an elaborate beaded bag with a tweed suit. Fashion magazines have been preaching these things for years so that the ground is all broken for the films to come along and sow some good seeds, which should shortly bear the fruit of universal style consciousness. This will mean that better clothes will be bought, and worn to greater advantage, and the popularity of the screen as a medium for teaching and promoting these ideas about clothes, will continually increase."

Egyptian Theatre, Brighton, Mass., went to a split-week policy on May 25th. Warren, Roxbury, will go to three changes weekly on June 15th.

"In the division under my jurisdiction," said Mr. Netter, "namely, New England, New York, Seaboard and South East, the importance of short subject programs has been stressed for some time.

"The district bookers in each territory arrange for weekly or semi-weekly screenings of all short subjects available, which are attended by the district bookers, division managers, the district managers, the local managers, whenever they are accessible, the district advertising men and the district members of the Music Department, after which the advance feature booking schedules are gone over and the short subject programs laid out for each operation. The programs are then routine, the high lights therein mentioned and sent out to the managers by the district bookers and the district managers.

### Suggestions From New York

"In addition, the division booker and the division advertising representative in New York screen all the shorts and upon receipt of copies of the above program plots they check same and offer constructive suggestions or criticisms.

"As a final check, the district booker sends a complete booking register out for each theatre three weeks in advance in which the entire program is laid out including the feature, the short subjects and the prices, copies being sent to the manager, district manager, the division booker in New York and the advertising director.

"As a source of further general information, Mr. Notarius, who is in charge of the New York Division, submits an article through Publix Opinion each week which furnishes a short descriptive summary of each short subject screened in New York.

### Shorts Changed With Future

"Each time a feature booking is changed the short subject programs surrounding it are likewise changed so as to always offer the proper balance in programs.

"As a further step, in New England, a Front Show Department has been organized which works out music and novelty effects for the programs which can likewise be adopted in the other territories, tying in, of course, with the Short Subject Department now being organized in New York City.

## PERFECT HOST!

On a recent night manager C. E. Carpenter's theatre in Missouri Valley was so crowded that the standees filled the lobby and extended beyond the marquee in front of the house. The weather was so poor that those who couldn't crowd under the marquee were getting drenched. Carpenter's house is just around the corner, so he ushered the rain soaked patrons there, most of them being acquaintances anyhow, and entertained them in his parlor until the shower broke. Not reported whether or not the host served refreshments.



# NEW NATIONAL PHILCO TIE-UP READY!

## STARS AND PICTURES TO BE PART OF COUNTRY WIDE AD CAMPAIGN STARTING AUGUST

Keeping in step with the Greater New Show World of productions and their exploitation for the 1930-31 season, Paramount Publix has joined in a new national tie-up with the Philadelphia Storage Battery Co., manufacturers of Philco Radios, that will transcend in both quantity and quality anything that has been done on "The Love Parade," "Street of Chance," "The Vagabond King" or "Paramount on Parade" during the past few months.

Each month, starting with an August release, one of the big special Paramount Pictures will receive the benefits of this gigantic advertising tie-up, on which every one of our theatre managers and publicity representatives is expected to cooperate to his fullest extent with the local Philco dealers. Those who took full advantage of the hook-up in the past are well aware of the big publicity to be derived from it and the moment the others start climbing aboard, they'll realize that increased box office returns are sure to result from the proper kind of contact with the Philco exploiters.

**National Campaigns**  
National magazine ads, 24 sheet posters, window displays, newspaper ads, etc. — all these are to be provided Philco dealers by the factory organization, and all will exploit some Paramount star and production. These will be ineffectual, however, unless the theatre management and the dealer get together with a definite, well laid out, business like local campaign.

The first picture selected for the new season's tie-up series is "ANYBODY'S WAR," starring Moran and Mack, with Charley Mack featured in the Philco magazine ads, posters, etc. Every effort is being made to have the posters ready and distributed in time for the earliest bookings of this ace attraction, but in case they should miss at any pre-release key point, the local dealers are ready to cooperate, as they are in any event, on the distribution of rotos, heralds, with window displays, newspaper ads, contests, etc.

**Dealers' Cooperate**  
The Philco jobbers, are holding dealers' meetings all over the United States and Canada at the present time, and they are impressing these dealers with the fact that they are overlooking a real bet if they do not tie up tight with their local Paramount Publix Theatres on "Anybody's War," and the other pictures to follow. Week before last Philco held its national convention of distributors, branch managers and salesmen, and this gathering was addressed by Leon J. Bamberger, representing Paramount Publix. He reports that the enthusiasm for the tie-up is at an exceedingly high pitch.

As heretofore, the press sheet on "Anybody's War," and for the tie-up pictures to follow, will be replete with cooperative exploitation suggestions, as will our Showman's Manual. Similar suggestions will be put out by Philco in special broadsides and in their house organ. In these publications will be illustrated the posters, newspaper ads, etc. The illustrations will follow the same trend as on the previous tie-ups, viz.: showing the star's picture distorted and undistorted and with copy reading something like this:

CHARLEY MACK of Moran & Mack,  
"Two Black Crows" in  
"ANYBODY'S WAR"  
No Blur on  
PHILCO  
Balanced Unit Radio  
with Tone Control  
Our deal with the Philco organization and the tremendous amount of money they are spending nationally makes it a moral obligation on the part of every theatre mana-

ger or publicist to tie up with Philco exclusively wherever and whenever a radio tie-up is desired, whether on these special pictures selected or any other, except in such rare instances as it is impossible to secure any co-operation from the local dealer.

**Support Philco**  
Just because some other dealer offers a little more is no reason why a tie-up should be taken away from a Philco dealer. The situation should be viewed nationally as well as locally. Other theatre circuits have their own radio affiliations. While Paramount Publix is in no way financially interested in the Philco radio, these people have demonstrated such a splendid spirit of cooperation in the past that a close bond of friendship now exists between the two organizations, and it may be well to point out at this time that in working hand in hand with Philco we are working with what is probably the most progressive outfit in the radio industry. They have a line of new models which it has been reported just about "stole the show" at the Radio Manufacturers Trade Exhibition in Atlantic City last week. They also have formed an alliance with the Transitone Company for the equipping of automobiles with radio, and herein lies added opportunity for exploitation.

**Radio Plugs**  
Philco dealers everywhere are subscribing to a new local broadcasting service. Programs are recorded in New York on discs which are then put on the air from local stations together with such announcements as may be desired by the dealer, and if you have a tie-up with them, you no doubt can arrange to share in these announcements when you play "Anybody's War" and succeeding tie-up pictures.

You probably already know the Philco dealer or dealers of your community. If not, we advise you to get acquainted at once and start working out definite plans together for the exploitation of "Anybody's War." Put down on paper exactly what you are to do and exactly what the dealer is to do — what you are going to pay for and what he is to pay for. Don't leave everything to him or carry the load yourself. This tie-up calls for real team work. Most dealers however are not showmen, and they depend on you for ideas. Let 'em have them! Probably the best tie-ups with Philco to date have been on the Pacific Coast. Let's see if we can't ballyhoo just as well all over the country.

### Exton Finds Exploitation Possibilities in Stage Unit

With Toledo News-Bee cooperation, William Exton of the Paramount publicity staff plugged "Puttin' on the Dog," Publix unit, by offering guest tickets to kids bringing dogs to stage entrance. Tickets were half-sheets, and walking posters. Paper and local newsreel covered mob of kids, and parade followed.

Picture of Doris Roche, in unit, with copy telling what she'd do if she lost her dog, made up a 3 col. 16-inch co-op on want-ads.

## DO THIS NOW!

Get the Mayor of your city to appoint a committee of prominent citizens to sign a set of congratulatory resolutions to Admiral Byrd. The mayor to head the committee. Furnish copies of the resolution to the newspapers of your city, on the day after Byrd arrives.

Then make a great photographic enlargement of the resolution — or the clipping from the newspaper — and you'll have a marvelous lobby display item.

Send the original to Emanuel Cohen, Editor of Paramount Sound News. Mr. Cohen will take the hundreds of these resolutions that are received, make a big bundle of them, and perhaps get Mayor Walker to present them to Admiral Byrd. It might make a good national newsreel-shot that way.

## 17 Theatres Under Construction for Company

Following are Paramount Publix theatres under construction at the present time. All, with the exception of the Gateway in Chicago, will be called "Paramount." New Paramount Theatre in Middletown, New York, seating 1500, opened on June 12th.

Town	Seats	Opens
Peekskill, N. Y.	1700	June 28, '30
Denver, Colo.	2100	July 15, '30
Stapleton, S. I.	2300	Sept. 15, '30
Ft. Wayne, Ind.	2100	Aug. 15, '30
Lynn, Mass.	2400	July 15, '30
Hammond, Ind.	2000	July 3, '30
Chicago, Ill.		
(Gateway)	2400	June 19, '30
Nashville, Tenn.	2000	Oct. 15, '30
El Paso, Texas	2800	Aug. 15, '30
Lynchburg, Va.	1500	Nov. 1, '30
Helena, Ark.	1500	Dec. 1, '30
Hamilton, Ohio	1800	Dec. 1, '30
Middletown, Ohio	1900	Jan. 1, '31
Oakland, Cal.	3500	June, 1931
Cincinnati, Ohio	2500	Mar. 1, 1931
Ashland, Ky.	1100	Jan. 1, 1931
Bristol, Tenn.	1100	Feb. 1, 1931

## EASTMAN PUSHES "DR. FU MANCHU"

Activity on "New Adventures of Fu Manchu" at the Eastman, Rochester, included a variety of free heralds. "Thriller" herald, with paper clip twisted on rubber bands within, stressed new thrills in picture. Taxi company paid for and distributed cards; library book-marks and hotel box cards were also used.

Grocery tie-up provided printing and distribution of more heralds, with guest tickets for lucky numbers posted in lobby. Kodak company tie-up entailed extending matinee prices to 7 p. m. for employees, distributing business evenly over Monday to Friday evenings, inclusive, instead of on week-ends.

Window of a leading department store was given over to a display of Oriental furniture, drapes, rugs, etc., with a six-sheet cutout on the picture.

Bellevue, Roslindale, Mass., has been closed for an indefinite period.

## LAST SPURT IN PRIZE RACE TO SHIFT PRESENT LINE-UP OF WINNERS, SAYS CHATKIN

"There is every indication that the last two weeks of the Second Quarter Prize Contest will see many upsets in standings of the competing theatres. The final spurt will bring vital shifts amongst the leading contestants in many districts throughout the circuit."

## Tampans Feature "Blue Ribbon Month"

June is Blue Ribbon Month in Tampa. Guided by District Publicity Director Wallace Allen, City Manager Harry H. Weiss, and Paul Short, manager of the Tampa Theatre, merchants are assisting theatres with a spirited campaign.

Full page co-op ad in the Tribune, double spread in the Times, inaugurated the special period. Tribune is cooperating with front page boxes daily, and Tampa Merchants Association is solidly behind the project.

Two special stunts are supplementing newspaper advertising. Salesgirls' popularity contest has all saleswomen in participating stores giving out ballots with sales of \$1 or more. Backs of ballots list attractions at Tampa, Strand, Franklin and Seminole Theatres. Salesgirls personally request patrons to deposit ballots upon attending any of the four Publix Theatres, calling attention to programs.

In addition, Maas Bros., leading department store, display "Blue Ribbon Features" in the Tampa Theatre lobby, and run daily "Blue Ribbon Events." Persons inspecting merchandise at the theatre are given cards which entitle them to guest tickets with purchases of featured merchandise. Store buys all tickets presented.

Telephone company also co-operated, distributing 30,000 stuffers in June bills.

So says David J. Chatkin after studying figures which have been received in the past three days from all parts of the country. These figures indicate that in many districts in many of the divisions the race for leadership is a close one.

"For this reason, if for no other," asserts Mr. Chatkin, "I am confident that not only will there be no let-up, but that the Second Quarter race will stage a frenzied finish in numerous districts."

"The final figures for May were received less than fifty-six hours ago, and due to the many changes in districts and shifts in management during the past month — changes caused chiefly by reason of Publix' continued expansion and growth — it has been impossible to collate the results in a manner sufficiently complete to permit the publication of standings in this issue of Publix Opinion. What I have seen, however, is enough to convince me that there are many spots on the Publix map in which a decisive result will not be reached until the final week's figures are applied. It is evident that the boys are at it hard and will continue to fight 'till the last day's receipts of the Second Quarter are in."

## STOWELL PROMOTED

Harry Stowell, assistant manager of the Bardavon, Poughkeepsie, has been promoted to the managership of the New Paramount, Middletown, N. Y. Stowell's appointment became effective with the opening of the Middletown Paramount on June 12.

## SELL YOUR STAGE SHOWS!

*Indifferent advertising and exploiting of stage show units, has caused S. D. Palmer, head of unit show publicity to issue an injunction to managers playing units to exercise more judicious showmanship. His message follows.*

Clippings and tear sheets received from numerous cities where the Publix stage shows are playing reveal the fact that in many instances the unit shows are not being adequately advertised. This apparent neglect is probably due to the fact that in the early days of talking pictures, when the picture was considered the whole show on account of the very novelty of the talking screen, the feature rightly deserved and received an overwhelming proportion of the advertising space.

The novelty of the talking pictures has now worn off, and the time has come when the live talent on the stage means more to the box office than ever before. It is simply one of the phases in the evolution of this constantly changing business.

*Theatres playing unit shows should take care that they give proper display to the units and proper billing to the featured acts in the units.*

The Production Department is devoting extreme care not only to the production quality of the units, but to the selection of talent as well, and it is now an invariable rule that every unit shall contain at least one outstanding act of national reputation. Some units, in fact, contain two or three acts which come under this classification.

Every unit is worthy of being advertised to the limit. Every newspaper advertisement, however small, should mention the production. Every display ad, especially the Saturday and Sunday ads, should devote a reasonable amount of space to the unit and list the featured acts. And the entire cast should be listed in all front and lobby displays, according to instructions furnished from the home office. Aside from the fact that this is no more than good business sense, failure to do so is very likely to embarrass the production department through violation of contractual obligations.



# READ EVERY WORD OF THESE TALKS!

## MR. KATZ PICTURES ENTIRE ACTIVITIES OF COMPANY IN FIVE KEY CITY SPEECHES

Tracing in clear, firm strokes the history, policies, ideals, character and very structure of Paramount Publix, Mr. Sam Katz presented an instructively interesting and inspiring picture of all the company's activities in five separate speeches delivered at key cities during his recent tour of the circuit.

The towns at which he addressed conventions of all theatre, district, division and advertising managers, in the presence of the division director of that particular territory, were New Orleans, Dallas, Omaha, Denver and Minneapolis.

Because of the gold mine of valuable institutional facts, side-lights, career-building tips, practical theatre operating aids, and sources of explanatory and inspirational matter tending to cement the entire organization into one lasting bond of mutual understanding, that are contained in these informal and impromptu talks, *Publix Opinion* is reproducing them here-with.

### Highlights Given

Inasmuch as Mr. Katz' message was largely the same in all five cities, we have not reproduced verbatim all of his speeches. His first talk, which he delivered on May 20, is given verbatim. Of the remaining four speeches various highlights are given which, for the most part, contain matter not treated at such length in the other speeches, as well as localized references to activities and personalities of that particular section.

As is to be expected in all impromptu speaking, there are no definite, clear-cut boundaries on the various subjects treated and, in some instances, the matter contained in one speech may overlap into another. However, because of firm conviction that all discussions of theatre operation by Mr. Katz can be heard over and over again with the greatest profit by all showmen, in view of the various sidelights and new thoughts expressed each time, Your Editor felt that the slight repetition would be completely overshadowed by the benefits acquired from a thorough perusal of EVERYTHING Mr. Katz said.

### Take This Tip!

Therefore, if you have ever benefited from a tip of Your Editor, if the efficacy of our past advice and service is any criterion of our ability to detect what is useful and essential to you, we URGE YOU MOST EMPHATICALLY TO READ EVERY WORD CONTAINED IN THESE SPEECHES! If we were not convinced of its importance, and if our convictions were not corroborated by Messrs. Katz, Dembow, Chatkin, Botsford and other Home Office Executives who have carefully read every word of it, we would never devote so many pages to its publication.

The smart showman needs only a tip-off. His common sense and alertness to make use of valuable information will do the rest.

### New Orleans Speech!

May 20, 1930

For some time past I have been wishing to get out in the territory and meet the men that make up Publix. I had hoped originally to get out last fall to meet them, but so many things began to take place, that it was impossible to get away until just now, and as a matter of fact it is difficult to get away, even at this time.

My purpose in going around to meet with you is, I might say, nothing more than to meet you and have you, if possible, meet the home office boys through me. They are all very anxious to get around, but there is just so much there in New York that they delegated me to do the job for them.

First, I want to really tell you how much we in the Home Office appreciate the efforts that you have been making in the field to justify this program of expansion which we have been on, this past twelve months.

Without the feeling of complete satisfaction, complete co-operation and enjoyment on your part in being a part of us, we would have lacked the courage to go on at the rate we are going. But—I will elaborate on that a little later in my talk.

### At The Beginning

Publix is about four and a half years old. I came on to New York in the fall of 1925, and at that time Publix consisted of about four hundred theatres, none of which had any particular relation to each other, and of these four hundred, about two hundred—a little less than two hundred—were operated strictly from New York, the balance being operated through a series of partnerships. I well remember when I got there, I not only did not know the names of the theatres, I didn't even know the states the towns were in. E. V. Richards has a standing joke about me trying to figure whether Waco was in Texas or Alabama. However, I was very fortunate in having found in the New York office, a group of very willing, anxious and ambitious boys, who needed merely an assurance that they were going somewhere, to give full expression to the talents that they had. I made up my mind when I looked them in the face the first couple of weeks I was there, that they were the best looking lot of fellows I had ever met, and the grass was going to be greenest right under my nose; that all of the miracle workers that I expected to need were right there in the room, and I was not going to go on the outside to bring in any help.

At this time I want to say the only vanity and egotism I have about this job of ours, is that in spite of our development in these few years to somewhere near 1600 theatres, the same men that began that job are doing it now, and that we have

brought into the organization in these four and a half years, only one man from the outside, and that is your own division manager, Bob O'Donnell. I qualify that statement by saying I heard that name about the second day I was in office, and it always seemed Bob was a part of us—that he was simply getting his salary from some other source, temporarily. Bob was a fighter with us in Texas, and when Mr. Hoblitzelle was ready to dispose of his business, Milton Feld made an arrangement to have Bob come with us, in the event such a deal was made. When Hoblitzelle did make the deal he suggested to Bob that the best place for him to be was with Publix. Other than that, we have yet to bring in a man from the outside for a job that is being done, or a job that remains yet to be done.

We took ample time the first couple of years to try and correlate all these theatres and co-ordinate everybody's activities so we might get an even flowing machine in which everybody functioned to a given point.

We had one slogan, only among ourselves in those days. That was, "If we did our job well, everything else would follow." And I believe I can look at you and tell you that has honestly been our motivating force and nothing else.

### Manpower Kept Pace

I know there were times when business was stimulated by the business of this or that producer, and it looked like we might be falling behind the rest, but we never moved any faster than the rate at which we felt we had manpower to keep pace with the obligations we were to take.

Last year just about this time, due to the chaos existing then in the business, we decided we would acquire as many of our then existing partnerships as was possible, and almost with one move, we took on about five hundred additional theatres. This consisted of the Saenger Circuit here, Finkelman and Ruben, the Great States, the Marcus, Idaho and Utah, Dent Theatres in Texas, Rickards and Nace in Arizona, and numerous small circuits.

These theatres were all taken over for direct operation out of New York, so almost overnight the job had multiplied many times. And characteristic of the boys in the Home Office, they merely rolled up their sleeves and assured me they could lick the job, and before I knew it, the job was fairly licked. I mean the circuits were absorbed, the machinery was co-ordinated, and tied in with New York, and by the first of the year it was merely another Publix circuit. That was their finest bit of work.

### Executives Grew

In that process, it was interesting to watch the size to which these kids had grown in New York, and I know you are familiar with them. Bill Saal, Lem Stewart, Sam Dembow—up and down the line, and those of you who have had contact with them, must have seen what I saw—the tremendous growth of those boys. They have taken on maturity, and nothing phases them.

Now we got by the first of the year and thought we were going to have a resting period, when suddenly other producers got active and it looked like we would have to hustle a little ahead of ourselves this year, with the net result in the last sixty or ninety days, we have taken on over five hundred additional theatres with which we had no previous contact,

—the Canadian circuit, extending from Nova Scotia to British Columbia; the Walter Reade circuit, Netoco circuit, Goldstein Bros. circuit in New England, and numerous small ones. When I asked the boys in the Home Office if they were ready to jump on these things, the chorus was unanimous—YES. We will lick the job, and I know I have gone home at night quite comfortable in the feeling that the boys had grown again to this additional load.

### Boston Meeting

Last week we held a meeting in Boston of our New England Division, and it was thrilling to me, because two years ago when I was there and talked to what then looked like a large circuit to me, I was addressing only about forty-five theatres. I stood up there a week ago and was addressing 145 theatres. I remember in discussing the matter with Mr. Fitzgibbons and Mr. Mullin, I was trying to discover the outstanding characteristics of these boys, and it occurred to me in the four and a half years I was with them, I had never found it necessary to use more than one sentence in an assignment. I merely said, "Fitz, you go here, and Mullin, you go there," and their bags were packed and they went. I looked some of the young men in the face and said that the possibilities are that tomorrow or next week I will get on the 'phone and say, "Pack your bag and go to Australia."

I personally have no apprehension about our job, only because I know that if you sat at my desk and read the district managers' letters, such as I get from here, and read the undertone of enthusiasm and willingness, you also would have no apprehension about the size of the job that is before us, because the fundamentals of the business are fairly well written out. I think the centralized functioning machinery is fairly well oiled, and if I properly sense your enthusiasm for Publix, then I have no fear of the future. I know that most anything that I can say from now on from the standpoint of personal opportunity to you men in this field, must necessarily be an anti-climax to the picture of where we are going from that point.

### A Huge Business

Any business that grows to the size that ours has, is, of course, a huge business in and of itself. That is more singularly true of our business than most industrial businesses, because to make a proper return on that capital in a business like ours, takes a greater amount of energy than in an industrial business. The reason for that is we are in business all over again, with each change of program, and in each community, in and of itself.

The compensation is great. Just as the business requires maximum nervous energy to get a proper return out of it, so is it colorful enough to make the expenditure of that energy possibly an easier task than a more monotonous, colorless business might present. I know for myself, I never found any great difficulty in spending 16 or 18 hours a day around a theatre, because the theatre threw off something in return, in contrast to a cut and dried business.

### Man To Man

I left New York purposely on this trip with no program of discussion in mind. I brought no notes so I might be free to ramble from subject to subject to see if, when I got through, we could not

feel we met and merely had an informal talk, each to the other.

I know Mr. Richards worried considerably when we took hold down here, as to whether or not we in New York would have a sympathetic appreciation of you men. I know I do not have to eulogize "Rich" to you, other than to tell you he is one of the best friends I have in the amusement industry, and has been that for about ten years. He would come to me in the beginning, and get me on the 'phone frequently, wondering whether the boys we sent down here would be the type of boys you would like a lot, and all of that.

From what little I have heard—I heard something from Mr. Dureau coming down on the train; I get reports from Bob and George here—they have measured up to your hopes and desires. The only thing I can assure you in addition is that while, from time to time in a business that grows like ours, these men may be moved to different sections of the country, I will promise you that at no time will your contacts be of a different nature than those you have enjoyed up to this time. We are going to expect many, many things of you, and we are conscious that everything we expect of you, we who are removed from you, must in turn give that to you.

### Policy of Patience

We have a policy in New York that has been adhered to quite religiously, and that is the policy of patience with our men. I was very happy to learn when I got here this morning, that Mr. O'Donnell and Mr. Walsh have carried that out in this field—real patience and a willingness to understand the fellows in that field. I asked Mr. O'Donnell how many changes had been made in the field since he has been here, and he told me two men had resigned and that he had dismissed none. Well, that was about the best morning salutation he could have given me, because I expect our men to be just as patient with the boys in the field as they know I have been with them.

I said to the boys in New England in admonishing them to be patient with the younger men, I would have hated to go back and talked with them if I had been less patient with them. For example, I would have had an entirely different set of men in the Home Office if it were not for the policy of real patience and a willingness to find that which is best in the boys, rather than that which is worst. We tried to pick out the defects, study them, work on them, and build them up.

### The Worker Wins

The reason I emphasize it in the way I do is this: I have had a long training in this business. This is my twenty-fifth year, and I have watched all of the miracle workers and great geniuses this industry has produced. I am very happy that none of the geniuses are sitting on top. Some of them have retired, blowing their horn occasionally; the genius did not rise to the top. It was the worker who thought his way through a problem. Therefore I started firmly in the belief of what I said in the beginning, that the grass is greenest under our very eyes with the fellows that make up this company, who are the greatest lot of fellows anywhere; that they have everything that anybody has,

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# CHARACTER IS ESSENTIAL IN PUBLIX

(Continued from Page Four)

anywhere. They need development; they need understanding; and they need a willingness on the part of you managers and you executives to spend the necessary amount of time in bringing up in your young people the best that is in them.

There are certain fundamentals that of course are most important to us. One is the constant knowledge on the part of each manager that he is Mr. Publix Corporation in the community in which his theatres are, and that his obligation to his community is a great one; a knowledge that nothing will wreck Publix faster than the lack of appreciation of the obligation we owe to the communities in which we operate.

Therefore your character comes No. 1, as far as we are concerned. I don't get nervous or panicky about whether a town is in red or black. We want them in black, of course, but if our men are right and they are made up of the right stuff, and they will tend to their jobs, I am not worried about that town, irrespective of its present condition. The population is there; and the tools are there, and it is a matter of time; but if our men are wrong, all theatres and tools will be of no consequence.

I have only one fear, and it is a natural one at times. When I go home at night my wonder is, do the men really appreciate, and are they willing to understand our obligation? Do they have the fullest significance of what a catastrophe carelessness could be to us? Do they have a full appreciation of what their wrong personal conduct will do to us? Do they realize we are a highly spot-lighted business and our actions are observed through a microscope, as compared to other businesses? When I can feel satisfied that the boys do have that in front of them, I am not worried about how the dollars and cents will follow.

We like to think of ourselves in the Home Office as a humane lot of people. We have a slogan in the Home Office, and it is something I like to see applicable to every remote operation. That is: the only boss anybody has in Publix, is his own conscience.

I am emphasizing that a little, because this is my first meeting with so many of you. I always felt it a bit unnecessary to go into that in the last few years with those associated with us, because they have seen by actual performance more than words can tell.

## A Word of Assurance

Those of you who have made this business your future in life, I can assure of what I have just said to you. As I look about the room, you are entitled to that assurance from me, because most of you are of an age now when you cannot afford to have made any mistake in either the business you have chosen or the company you are with. We could all afford to make mistakes in our 20's and try again, but as we begin to cross the 30's, we had better get anchored somewhere.

I hope you managers will remember what I just said about that phase of the business, because our entire future finally depends on the material you bring through,

and if you will bring them through as I know your District Managers and Division Managers are trying to bring you through, I repeat what I said before, I will have no apprehension about talking to our Board of Directors for additional commitments for millions and millions of dollars for this future expansion that I have referred to.

Being a theatre manager is, of course, a very, very interesting job. I cannot tell you how many times I regret that I have now become the head bookkeeper of the firm and I cannot stand at the door and rub elbows with the customers, as I used to do. I went through the school of passing out my dodgers all over the district, and writing my own slides, and thinking they were wonders, and sitting in the audience trying to get the reaction to this advertising material, and whether I was going to get that next day's receipts above \$29. I miss it a lot now, when my contacts come through letters and figures.

## Thrill of Contact

I don't care what job you ever rise to, nothing will ever give you the thrill again in your life, that those managers get who rub elbows with their customers, and have the personal satisfaction of knowing that by their intimate effort, A, B, C, D, or E has resulted. So a manager's job, as I say, you will appreciate sometime when you are out of your present assignment more than you can possibly realize now.

The manager's job is a fine thing. It lays the ground work for the fellow who really wants to take it; it equips him for the future in an extraordinary fashion, because almost every type of experience and emotion should be encountered by the diligent manager. When I say "the diligent manager" I mean about this: the first and greatest hurdle we have to jump, is our ability to properly appraise ourselves, to have a real honest debit and credit sheet of ourselves.

A fellow begins to move faster who learns each day and each night to take stock of himself. When he learns to take stock of himself, he begins in more orderly fashion to direct his activities for the following day and I like to use this illustration for that:

## Organization Necessary

When we were at grade school, in the primary classes, we were all taught reading to the exclusion of everything else at that moment. We passed on to writing, arithmetic, and as we got through with them, we got other subjects, but each was given to us in and of itself. Now the purpose of that is to attempt to shape in the child's mind orderly procedure, to attempt to develop in that child the power of concentration, to the exclusion of everything else.

The human being has a tremendous reservoir of power and strength, if only utilized properly, and if I would attempt to characterize the so-called successful men I have met, the so-called industrial successes, and try to analyze how they are there, I would conclude by saying he is the fellow that after getting out of grade or high school, didn't get on a merry-go around. He did not confuse everything with everything else. He adhered to that early teaching he got and he gave to each subject as it came along, that full measure of power he has, and then dove-tailed them to make his ensemble of movement. I have listened to them and I didn't get any sparks of genius from them.

# What Did Mr. Katz Say About YOU?

Every one of these speeches is honeycombed with individual commendatory references.

They include Publix showmen of all ranks, from theatre manager to Division Directors and Home Office Executives.

Are YOU among them? Even if you are not, he is talking about YOU!

Read Every Word Of  
These Speeches!

I am conscious of the breaks that must come when stepping up the ladder, but fundamentally, I find these successful men are not necessarily orators, but talk to you in a co-ordinated manner. In your intimate talks with them, that is about the outstanding characteristic I find in these men.

## An Example

Now let's reduce that to the theatre manager, and what do you find? I know if a given manager in a given town would break up his day properly and would say from 9 to 10 in the morning, "I will think about nothing but advertising,—copy,—and I am going to look at copy for one solid hour each and every day, and on the second day see if I cannot change one adjective to avoid repetition," I know that copy would be better copy than that done on the spur of the moment with 17 fellows bothering you and the telephone ringing.

I know if you set between 10 and 11—that one hour for another purpose: "I am going to devote this hour to supervision of the house; I will start at the booth and follow to the lower floors and look under the carpets and do the multiple things a manager does." If he so organizes his day, the point I want to make is this: that instead of the manager becoming a mechanical personality, quite the contrary takes place. He gets so he can give each and every subject such power that when he puts them together, he is ready to lick the world. That is best illustrated when you get along in life and your duties begin to multiply.

## Orderly Conduct

I think I am posted as well as any man in the company. I read every bit of literature, every manager's letter coming from your district. I read every bit of inter-office correspondence, and yet I have time to see a great many people, to sit in on almost all policy discussions, and I know why that is. I know it is nothing more or less than my willingness to conduct myself in orderly fashion. Further, I have no fear and I have no sleepless nights about this so-

called big job that we have. Therefore, those of you who have been in the Home Office, while you found the fellows busy, yet I am sure you have not found them on a merry-go-round. And therefore I repeat again that the most important message I have for you managers is to learn to honestly appraise yourself first.

Be on the level with yourself, and if you find in yourself a lack of development, whether it be advertising, housekeeping, exploitation or something else, remember this, there is nothing wrong in that; it means you need further development, and the prime function and the only reason these men are here, and other district managers are here, is to give to you just that which you need to make you better qualified to step up the ladder.

## Men Count Most!

This organization which is here now and which will be embellished from time to time, fails completely in its function if it does not do that for you men. As anxious as I am to get dollars into the company, and of course we must have a certain number of them to pay our dividends and create a surplus, I assure you I am very much more anxious about you men, as men, than I am about the dollars you send from your theatre, because when and as each fellow grows up to his size, dollars will follow, and there is no great rush whether it is reached next week, next month or next year. I say that advisedly, because your circuit is so large, and we have so fine a head start in these operations, that whether this or some other division is not yet grown up to a return on its capital is not the most serious thing in our lives. You who have known me in New York, know I have talked to the boys about this since I have been with the company, and no one has been sent away in a rage because they didn't get their quota.

I would rage if I felt Bob, George, Greenblatt and Montell were not doing their job in the field. I mean the right job by the manager and in return I would feel badly if I knew that in each and every theatre the manager is not keeping his eye on some kid

usher whom he is getting ready to groom as an assistant manager or looks likely for the school.

As I said in the beginning, you will find your officials and all of the boys in the Home Office, I think, a very human lot of fellows; very patient, and possibly the main reason for my trip is to try to impart that to you, so you in turn will impart that to the field.

## A Great Change

I came here from Atlantic City, where we held the first convention of the new Paramount Publix Corporation, and it was most interesting. Some of the boys who were there—Dureau was there—can testify to the great change that is going over the company. It was very difficult to tell if you were in a distributors' convention or exhibitors', and that speaks well for the company. There has been a complete and full realization of the theatre problems of this company on the part of all of its executives. And when Mr. Lasky spoke, while he described the product and eulogized his boys in the production department, yet about every third sentence was about our theatres, and that was fine for this reason:

Next year's product of Paramount, whether good, bad or indifferent, is not the product of the production department, but the exhibiting, producing and distributing ends. Our own boys, Chatkin, Saal, sat in on every picture Paramount has listed in its book, discussed the type of pictures we wanted, and irrespective of how enthusiastic Mr. Lasky was over a picture, if Chatkin said that was not what fits our theatres, out went that subject. I am increasingly optimistic about the production department giving us even a better line of product for the coming year than we have had in the past.

## Theatres And Product

I think we will all agree that Paramount had by far the most consistent line of product last year, and while we fell down on a couple of our big numbers, yet there were very few pictures that were not qualified to play the best theatres and the best time, and it was not accidental, either.

The theatre department began to get in on the product about last December, and in the change of product that took place this spring, taking out and replacing were done at the solicitation of the boys in the theatre department. The company this year, because of its great group of theatres, will have an entirely different selling plan to outside distributors. We will go on an exclusive percentage plan. Take our changes on our product, and we are listing at this time, only those pictures which are pretty well finished. Of the 65 or 70 pictures the company will make, there are about 25 of them here, and the balance of the time is being kept open so the company can avail itself of the subject most popular at the moment. With the speed of pictures it would be hardly feasible to tell the kind of pictures Clara Bow should play in nine or ten months from now, and we are simply selling playing time and not selling names of pictures.

## Millions Spent

That, as I say, was brought about by realization of the hundreds of millions of dollars the company has wrapped up in its theatres and what bad pictures

(Continued on page Six)

**"We have a slogan in the Home Office. It is something I like to see applicable to every remote operation. That Slogan is: 'The only boss anybody has in Publix, is his own conscience.'"**



# MR. KATZ REVIEWS PICTURE PRODUCTIONS

## OUTLINES SCOPE OF PARAMOUNT PRODUCTIONS

(Continued from Page Five)

will do to this company. The time has passed of passing it to the exhibitor, and if it is not good, the exhibitor kicks back. That is over, because we carry our own bag. We are now at the point where I think we will consume over 40 per cent of our own company's output this coming year, so you can well understand what bad pictures would do to Paramount Publix.

There is one more Harold Lloyd coming along and the Two Black Crows in "Anybody's War." We ran that in Atlantic City, and it is much better than the first one. It gets away from the serious side and is a blackface "23 1/2 Hour Leave" thing. It will do a lot of business. Then the "Spoilers" with Gary Cooper, and "Follow Thru"—that is finished. It has Buddy Rogers, Nancy Carroll and Zelma O'Neal. Then the four Marx brothers again. "Monte Carlo" and the next Chevalier picture, "The Little Cafe," by the man who made Vagabond King. I read the script and it is down to earth stuff. While "Love Parade" and "Vagabond King" served our purpose tremendously in Europe, this picture is being kept down to earth. "Manslaughter," you remember, was made by DeMille and it will be a great talking picture.

### For the Children

Then "Fighting Caravans." There was a debate to make over the "Covered Wagon" as a sound picture, but we were afraid to do it over. We saw some shots of "Fighting Caravans," and you will see it in the trailer. It looks like it will have size.

Another thing the theatre department insisted on was that the company make pictures to bring the children back to the theatre. These social dramas have hurt our childrens business, and while they are trying to do good, the most important thing is to get product out that will bring children back to the theatre. For that reason we are making "Tom Sawyer," which will bring Jackie Coogan back in his first talking picture, and "Huckleberry Finn" with Durkin is heads up.

While "Follow Thru" played as a musical comedy in New York, it is not a back stage story; it is a golf story, and it is in color. We have seen the shots of it and we have kept it away from back stage things entirely. "Heads Up" is a pirate story. It is not a stage story at all.

### A New Star

Then we have "Morocco" with Gary Cooper, and this German girl, Marlene Dietrich. She has a lot of IT. I don't know how many of you saw Janning's first picture, but she talks opposite Jannings. She speaks perfect English and she steals the picture from Jannings. She is opposite Gary Cooper, so you don't have to sell a new personality in the first instance.

"The General" is another hit. "Wine, Wives and War" is the heading of this picture. It is the effect of war, and a good one. Then the "Sea God." George Abbott will direct it. It will be the first sea picture in sound and talk. They will do "Dancing Mothers" over again, and it will make a fine dialogue picture. This is the first sex picture I have come to in the book, and as I go along, try to

bear in mind the variety of the program.

Next is "Rose of the Rancho" with Gary Cooper. It is a western story in which they are able to give a slight musical flavor. "The Scarab Murder Case" is good; "The Right to Love" is another. Then another kid picture, "Skippy," and it is a worth while effort. It is taken from the comic strip Skippy. Then Chevalier in a Lubitsch production, "The Ladies' Man." "Let's Go Native." I saw that and it is a riot. It has about as much story value as Coconuts—none. But a lot of laughs. "Rodeo Romance" will be next, with Nancy Carroll. And then the Byrd picture. I have seen a good bit of it and it is not a scenic. It has a moving story running through it. A very thrilling thing, and Floyd Gibbons is doing the announcing through the picture. Those of you who have heard him on the radio know what he can do on a thing like this. It is one of those he-man, red meat things, and I have read his description of the plane as it flies over the pole.

### The Byrd Epic

It is very effective, and I should not be surprised to see this picture play to more people than any picture has yet played to. It has had two years in the making; has more possibilities than any picture has ever had. The picture will be ready for its initial showing the same week Byrd arrives in New York, and I really look for Paramount's biggest gross on that one.

Then "Grumpy," which was made as a silent years ago, and there is a lot of romance in it. Then, of course, the typical "star" pictures, Rogers, Bow, Jack Oakie, and down the line.

The only reason I drifted off on these subjects and a little description of them, was to emphasize the point I made that we have our fists in the making of this product from our theatre viewpoint, and as I read it, you will notice the variety of the product. You don't see the mistakes of last year, operas and back-stage things, and we have things so flexible, that if they get fed on Westerns, out they come.

### Paramount Outstanding

The next thing is about Paramount as compared with the other companies. I think Paramount has more stars applicable to talking pictures than all of the other companies combined. It is interesting to look around at some of the other producing companies, who had a jump on this business, and note how few if any great personalities came across out of their production. You played their product, this year, and know those that were good and otherwise. Just as the policy has been in the theatre department to fit its youth, so your company is well coordinated on young talent. Not a star shows up in New York with a little talent, that you do not find Paramount moving in fast. When you look over this stock company, it reads like a "Who's Who" in the theatre business.

### Stars Came Through

I don't know anybody loose that you wish the company had. Also, I don't know of any star that has been taken on recently by any of the other companies that you wish Paramount had taken on. The interesting thing is, you saw Oakie come through; Jeanette MacDonald, Chevalier, Stuart Irwin, Morgan Farley, young Phillips Holmes, Stanley Smith, Colbert, Harry Green, Ginger Rogers, Frank Morgan are all great, and I am just touching on some of the stage

people. The point I am making is that coordination is going on with all of the business, and the appreciation of the studio of what it must do to keep the theatres going.

Well, now, as I said at the outset, I am on this trip purposely for no specific business—just to meet you and have you meet, through me, our Home Office. I want to repeat a few things I stated before. I want you to feel at all times as sincerely as I know how to express it to you, that your Home Office is appreciative and does appreciate that contribution you make, big or small; that they have the greatest faith and confidence and respect for you.

### Home Office Regards

They believe you are the best lot of fellows that ever existed anywhere. Every boy up there wishes he could come down here and face you as I am doing, and I know they would tell you just exactly what I am saying; and all that we ask of you in return is that you repose in us that same confidence that we extend to you. You believe we are the greatest lot of fellows that exists everywhere, just as we believe you are. You have the same faith in us that we have in you. Be as patient with us as we are trying to be with you. When you request something of New York and it does not happen just like that (snap of fingers), when you request an expenditure, remember maybe 1561 theatres are requesting the same expenditure, and we must organize properly. We have no well of money; our expenditures must be made out for a good year, intelligently, and we must know what to expend next year, and we have 1500 theatres to do it for. This delay isn't because we didn't get your message. Your S. O. S. message gets to us pretty quickly. It is just a matter of judgment, whether or not, at the time, we shall spend money in Hope, Arkansas, or Fort Kent, Maine. So I ask that you bear with us for these reasons.

Now, in conclusion, I am very happy to meet with you, even for this little time, and I have hopes that when and as we get this new stuff absorbed that we have in front of us now, I shall be able to come down here twice a year and get to know you a little better each time, and with each official trip, be able more intimately to discuss things with you.

## Dallas Highlights

May 21, 1930

We tried for a year or two to establish the name Publix, so that it might of itself and within itself spell quality. We tossed a lot of money into the business on the theory that we might not get a return for several years, but that we might bring about a feeling that Publix really and essentially represented quality, that the investments would be well worth while, and that this company would extend and grow in ratio to its performance and discharge of its obligations.

We are in business all over again with each change of program in each individual theatre and in each individual town.

When you think of your fellows in New York, your Dembow, Bill Saal, Lewis Schneider, and all the names you hear out of New York, remember that is the same group of fellows I found when I got there four and a half years ago; most of them in different jobs, different from what they

were in at the beginning. All that has happened is that they have been shifted and put into a type of thing that I felt fitted them better and that they might work in better, but they are still there doing a great job.

### Only Two Changes

I got a real thrill yesterday in New Orleans, for example, when I found in the acquisition of the Saenger Circuit, in the year that has elapsed, there have only been two managerial changes in that whole circuit, and in talking with Louie this morning, he tells me there have only been six in this entire division.

I know when I bring that story back to New York and tell the boys in the home office the reverse of what I am telling you, namely, that the same group of boys that started out in the field with this business are the same group of boys that are going to carry it on and develop it and develop with it, the boys in the home office will get the same fine emotion and feeling that I have from that knowledge.

If I have one specific thing to urge you managers of theatres, it is just exactly this; that you have a fine patience, willingness to be certain and sure whatever change in your theatre, you are going to bring out and develop man-power for the further growth of this company. And to the District Managers and Division Managers particularly, I go on record publicly that I have no patience and won't have any patience with that particular District Manager or Division Manager who in turn won't exercise the fullest human understanding and human patience in the development of his man-power.

### Faith in Manpower

I have a very selfish objective in all of this, because we sit in New York, thousands of miles away from the center of action of these territories, and would be of no service and could render no service unless that same feeling permeated throughout the field so that we in turn can go home each night comfortably feeling that throughout our organization everybody is glad to be with us and everybody is for us and everybody is going to carry that part of his load willingly, conscientiously and happily. Without that we can not do our job, I know. With that, I am not disturbed about our present load, I have no apprehension about it at all, and I am encouraged to stimulate the company's activities far beyond its present state.

When I talk about your patience more or less, let me be a bit specific. Large organizations are presumed to have all kinds of red tape; that is, for the fellow out in the field, and I can thoroughly understand it. I have not forgotten the days when I ran a given theatre like you, not quite as nice as most of them you have. You want something for your theatre, maybe a booking change, or maybe a request from the maintenance department, it might be any one of many things, and when you don't get it like that, I know the tendency is to think unkindly about this bugaboo, New York. Let me picture something to you to carry with you every time that occurs.

### Be Patient

Every time you are making a request just try to think that maybe fifteen hundred and sixty other theatres are making that same request, or a similar request, probably at the same

time. If we had the Federal Reserve Bank to draw on we still couldn't answer every request just as quickly as it is made, because we haven't the man-power. We can not carry sufficient man-power to answer every request just at the moment it is made, and so, sometimes, we must forego some of the things.

I agree with you, for the best interests of your given theatre, that it ought to happen right then and there. But sometimes, we must forego that. I purposely gave you all the figures in the beginning so that I could get to this situation. Each one of you who thinks one hundred per cent of your theatre all of the time—each one of you should think one hundred per cent of your theatre—must remember that you are all a part of a great big business. In the back of your mind must lurk this thought, that our job fundamentally in New York is to return a proper return on this total capital invested and to give to that portion, each quarter and each six months, a higher general level than it had previously. If we accomplish that, then we in turn are discharging our greatest obligation, namely, that we give the stockholders of our enterprise, people who invest their money with us, and place the trusteeship of that investment upon us, a proper return and a proper respect for the confidence they express when they put up securities and give us the money with which to carry on this business.

### Help Will Come

So, if you will exercise just a little bit of patience with us about that point, I am sure you will find that in a natural, normal and organized manner, every reasonable aid and every reasonable help that you need for the better conduct of your theatre will normally and naturally flow to you. Every one of your requests are taken very seriously. I personally read every district manager's letter that is written every week, and therefore I read about a hundred of them. I personally read every bit of the entire office correspondence and I get copies of all that falls around. I am not trying to impress upon you the amount of work I do, but rather to give you a picture that we, in the home office, are diligently interested and tied into almost every last detail of what takes place in this operation.

### All Working Hard

I use a trite phrase around the home office, namely, that we don't run this business from a golf course; neither do your boys in the home office run their business from a golf course. They are working hard. I can assure you they are doing and putting in at least as many hours as any man in this room; I can assure you that vacations are a kind of unknown quantity as yet, around the home office. Only last week before I left, at the last cabinet meeting, I had to do a very unpleasant task, that of telling the home office boys that there would be no vacations this summer in New York. There are a lot of things I would rather have said than that, but with all we have just taken on, you can well understand why we need everybody close to the wheel. I am merely trying to give you, if I can, a picture of those boys there, what they mean to you and how they are really trying to be a specific and definite aid in each and every one of your problems. Most of those boys, as I said before, have grown right out from you, and you, and you. That is where they are coming from, so

(Continued on Page Seven)



# NEWS OF GOOD JOB IN FIELD WARMS N. Y.

(Continued from page Six)

that they have a complete sympathy for your problems, and reasonable understanding of them.

One thing travels faster than anything else in the home office—it's magic, the manner in which it happens—as soon as one of you fellows does a good job somewhere and it improves the situation that you had last month, it finds itself running through every desk around the home office, just like magic. Very few of you I have met, and yet I feel I know most of you. I think I could reasonably discuss with you your general characteristics in relation to the manner in which you conduct your theatre, because this information flows into the home office and there is not a day passes in which Mr. Schneider, or one of the other division boys doesn't come to my office to emphasize the development of this boy and that boy and that boy.

I want to leave you, if I can, with the feeling that you have got a fine company and that you have got a lot of human beings in it and that what is probably the most important from your standpoint is that you have got a genuine opportunity to get somewhere. If you don't, it is you and nobody else who is to blame. I don't mean to say we are perfect. We make some mistakes. Everybody does. But they will never be mistakes of intent, they will be mistakes of judgment, and a mistake of judgment can always be remedied and rectified. So I repeat, and you must bear with me if I repeat myself, as I am full of the story of Publix: the opportunity is given to so many fellows, and opportunities are waiting for you tomorrow, next week, and from then on.

At the present time Paramount Publix has about sixty-five or sixty-six theatres in Europe. We have gone about our job quietly, no brass bands, and the net result is that we have these sixty-odd theatres in Europe. The foundation is reasonably laid now to carry out a duplication of what has taken place here. There are some nice theatres in Paris; I think we have six all together in France and five or six in Spain; a couple of nice theatres in London and we are building in Manchester, New Castle and Leeds and have a nice theatre in Dublin. We have a theatre in Amsterdam and we have theatres in the Scandinavian Countries. We have just opened successfully a theatre in Sao Paulo, South America; we have theatres throughout Central America and we think we will consummate a transaction in Australia. If I stay away from you as long the next time as I have this last time, I will undoubtedly be telling you a story of foreign development, of consummated foreign development, that, I suppose, at the present time might sound like an Arabian night's dream. Almost anything I might say would be anti-climax to the progress and scope I have enumerated as actually having taken place in relation to your own opportunity.

## Must Grow Slowly

We will grow at least as fast as we deserve. I hope, for all of our sakes, that we don't grow any faster than we deserve. It generally isn't fair to those who put their money in with us.

Let's think of this picture I have outlined to you, think of it seriously. Let's each of us reduce it to our own individual self, take genuine stock of ourselves, really and honestly appraise ourselves and see whether we are making the contribution to this

thing that we should, and see if we can go home from here with the fullest realization that we have all worked hard. You have worked real hard, you have been driven hard, I know that. Let's see if we can't just accelerate a little bit the activities that we previously gave to our job, and justify this enormous thing that you have and properly are entitled to ask for,—this additional lead that I have tried to picture to you.

Now, in all of this huge progress, and by the very nature of our business, the spotlight is thrown on us more closely than it is thrown on most any business. The very fact that the spotlight is thrown on us so closely can either be very favorable or unfavorable to us.

## Responsibility to Community

If there is any worry that I have about our business, it is this. I realize that we pass through our doors more people per day than probably any institution in our respective communities. We cater to women and children; we darken our theatres when we project our pictures, and we therefore assume a responsibility to our community greater than that of any other enterprise, in my opinion, in the community.

Now, all of this thing I have pictured to you, by the nature of our business, as I said before, can be kicked over pretty quickly and pretty easily. GOOD WILL IS NOT EASILY ACQUIRED, IT IS EASILY DISSIPATED. And the thing I want you to do for me personally, is let me feel all of the time that you are watching your theatre, and that your conduct in the community is of such character at all times, that the whitest spotlight can be thrown loose and all it will reveal is something good. I am no prude, and am not referring to anything that might be interpreted in that fashion at all, but I am asking you to have a very awakened conscience of the character that this business requires more than any other. If we do that and do our jobs right, in that direction, we will take the most important place in these communities by virtue of that performance; we will minimize hostile legislation; we will minimize many of the evils that are directed against corporate interests' operations. We will become, and can become, a part of each community family so that they are glad to have us there, and so they won't rise in arms, as they are doing in other interstate enterprises.

## Leave Money In Town

The very fact that we serve entertainment, rather than something tangible, enables us, by proper performance, I know, to take the place in each community that will make our investment safer, better and more desirable to the people of that community. I haven't any fear whatsoever, if we could meet these anti-movements, on an open and shut fair basis, as to our real, desirable entity in the town. The ratio of money we leave in each town, the proportion of each dollar you men pay back, is such that you know we leave a very substantial portion of each dollar in the town that we get from the town.

Let us, then, by our conduct, by the conduct of our theatres, and by our personal conduct, by personally becoming a part of each community, so emphasize the value of Publix, that we become the desirable entertainment center there.

When you have gotten to the point where you think in orderly fashion about your theatre, you have broken down each phase of that job and given everything it

needs to it. And when you have become that orderly thinker, I will promise you now that you are going to look at yourself in the mirror and say, "Holy Smoke, what am I going to do with all of this time I have on my hands?" Then, boys, you are ready for the next step, ready to take on more work, and when you do the next job, the multiple job, in that fashion—multiple work from then on is a cinch. I mean becoming either District Manager or Division Director is easy, because thinking in multiples and thinking in multiple problems comes naturally and normally, if you have that proper foundation and those proper fundamentals.

Your District Managers are coming to New York and after each District Manager's session, I know those boys who have been there have left New York, I believe, with more improved impressions than those they may have had prior to their time of going to New York. I remember Mr. Lever and Mr. Irwin in the last two classes; they were the only two that came out of this division. As your District Managers keep coming to New York and participating as they do in the home office, and becoming a definite part of the machinery there, I know they will bring back to you boys a more intimate picture of the things I am trying to tell you generally.

## Lauds Mr. Lasky

Last week turned another milestone in our history, and possibly the most important one. It was with a considerable sense of satisfaction that our present company, Paramount Famous-Lasky Corporation, as it was known for fifteen years, decided that our performances justified a change in the corporate name of the company, and changed it from Paramount-Famous-Lasky Corporation to Paramount Publix Corporation. It was a great fine thing for every fellow in the theatre department, because it placed the stamp of approval on our efforts, and in that connection it is of interest to tell you the type of men that you have at the head of that company.

When Mr. Lasky of his own volition, suggested the change, and the dropping of his personal name from this company's title and substituting Publix, he did so, as he said at the time, because he felt that the company was much more important than any individual's vanity or ego in seeing his name in print. It was about as big a step as a human being ever takes. Mr. Lasky served his apprenticeship, he is well

fixed financially, and about the only thing he probably had to perpetuate, the only thing he had to strive for was the pride of accomplishment and glorification of his work. Yet, when he realized the size which the theatre department had grown to, he voluntarily suggested the change in the corporation name of the company. It was a pretty big thing to do, and I was very happy, of course, because I felt that added another reason for my telling you that this was a regular kind of a company, manned by regular kind of people, and that the last vestige in the way of anybody's progress to any position in the company was out, because Paramount Publix Corporation is nobody's title, and nobody's name. Its President can be anybody who deserves it and merits it. It removed any feeling that it was a privately owned enterprise and, automatically, the doors are open for anybody.

Formerly, distribution and ourselves got along like strangers, and hostile strangers. That is all over, that is completely out, and now they, ourselves and everybody are going to bat for the same net dollar. We know it speaks of progress that is tremendous in its scope, because when we unloose the combined activities and combined efforts of everybody throughout the world in production, distribution and exhibition for greater net results for the company, I know what is going to come.

Doing both of those things, selling exclusively on percentage and limiting the number of pictures at this time, and being prepared for what may come, involves additional cost all the time.

I have assured the other departments, that we in our key centers are going to talk and make greater efforts on behalf of our Paramount products this coming year than ever before, and that out of every key center we operate, our copy and our story will read "Paramount beyond any question." I know we have all tried to do that, but from now on, much additional thought must be given to that, because, boys, those pictures are paying you boys, and these pictures are being planned so that we may have resources with which to get more theatres and with which to build our business. It is not a favor we are doing anybody, it is the first obligation we have to ourselves, it is selfish when we think that every Paramount picture be

given greater thought and greater selling efforts than ever before, so that there can be no question as to your activities radiating over your surrounding country.

## Build Manpower

Just as we are talking here about building your youth so that your chief usher is being properly groomed to become a manager, your studio is doing identically the same thing. When you go through that stock company you will find half a dozen girls; you will find three or four expensive young dramatic artists, girls being groomed to come along with Ruth Chatterton. In other words, your studio realizes this. A bad picture can not be passed to the other exhibitor any more and by the time we turn in some red figures on a bad picture, there is nothing funny about it, so you are going to co-operate and synchronize your efforts. If you do they can't help but sell for better results.

I want you to take at face value the things I have said to you. I have no apprehension whatever about facing you next year and the year after and in the years to come and having to retract any of the things I have said to you because, as I said before, that is the way we feel.

In conclusion, I want to repeat this just once more to you: have all the faith in us that we have in you, feel the same kind of friendship and all the reasons for good friendship that we feel for you. If I have made any impression on you of the sincerity that I honestly feel, carry that down right to the janitors in your theatres, get them together and tell them that you have met with the home office through me, and if this meeting means anything to you, sell it down the line. Give everybody to understand fully and unequivocally that our chief aim, after returning what we must on the dollars invested in this business, is the continued development of the fine honest, honorable, human relationship between all of us.

## Denver Highlights

May 23, 1930

When I got to New York the top salary in the home office was \$225.00 a week for one man. They dropped from there very fast. It is with considerable pride and I can honestly say the only vanity I have about this entire thing is that this same group of boys fitted into their jobs, grew up and measured up to every responsibility that was given them, and are carrying the load of our tremendous investment.

The important characteristic of all of those boys, and that goes for the boys in the field equally as well, is that I personally have never had a clash with them. They have been ready to jump anywhere, go anywhere, do anything. They are real soldiers in the army and are ready to take the jump wherever it is necessary. Your company is growing rapidly and that's how it desires to grow, providing all of us can measure up to this increasing responsibility.

A business consists of men. It moves in ratio to the development of all of its men. One of the things that's fundamentally in my mind on this trip is my hope that when I finish talking with all of the groups around the country that I shall have sufficiently impressed each and every man with his company so that he might honestly reappraise him-

(Continued on page Eight)

## MR. MANAGER!

Do YOU Consider Mr. Katz a Successful Theatre Operator?

Would YOU Like To Emulate His Example?

He Tells YOU How HE Got That Way!

Read Every Word Of Mr. Katz' Speeches!



## ORDER IS MAIN PREREQUISITE IN COMPANY

(Continued from Page Seven)

self, might honestly go back to his specific operation and take stock of himself again and really might on the level inquire of himself whether he is growing with this picture that I am trying to describe to you and, if not, why not and what he ought to be doing in addition to what he is now doing to keep up with the parade.

Unless we run our entire institution in that orderly manner that I have tried to describe to you I wouldn't give you thirty cents for it with 1500 theatres, located in different cities, having different types of policies. Unless we maintain that centralized machine in an orderly fashion the very make-up of the business is such that we won't be there very long to talk about it. To have your central organization function in that manner it is necessary for each and every human being, particularly department heads, to individually work in a fashion so that finally the field and the home office and the home office and the field get that centralized thought and regular activity so that a spark reflects everywhere simultaneously and up we go as a whole, or down we go as we fail to get it.

### Manpower Comes First

To you managers particularly, I want you to know that I am much more interested in that development in you than I am in the number of dollars that you are turning in out of your operation, because if I am sure that you men are doing the right kind of a job by yourself and with yourself I haven't any great amount of apprehension about the dollars following.

I think I can honestly look at you squarely and say that in spite of the almost absolute authority invested in me there are very few absolutely individual decisions that I make because I want the opinion and the help and the strength of every fellow around me. When I get two, or three minds, in addition to my own, on a given decision that I finally may have to make, and use them, then I think I've been smart.

Now I'll reduce that right into your own situations. It is with that thought in mind that we decided to break our business down all the time into smaller and smaller districts and give to each district a multiple supervision. It is no easy decision to make to plan to add district publicity men and district bookers to every district, a great added expense per year with the travelers' expense that goes with it. What we hoped to accomplish was that in each district there would be constituted ultimately almost a complete cabinet within itself to bring to each man all of the aid and all of the help possible to make him a better man and to make his operation a better one.

### Know Your Organization

I admonish every district manager, as well as every manager, that unless you avail yourself of all of this aid and unless you honestly use it, you are not going to get anywhere and if you don't get anywhere with the speed this company is moving you are going to drop out. It moves too fast to carry any flat tires on any of its wheels. I don't know how clear I am making these points to you that I am trying to make but I'll go over once more, if I may, generally in this fashion. That is, this slogan 'Know your

Organization' is exactly that. That within your organization today exists a great and a varied kind of manpower. I expect each and every man in the company to do no more, no less than what I am willing to do. That is, to use every bit of this organization in orderly and timely fashion, of course. — That, and only that, will make for a better company.

I started on the theory that the only boss anybody in Publix has is his conscience and I believe we are going to be able to navigate very successfully on just exactly that theory. Up to this point there has been no reason to deviate one iota from that thought. I feel just as I have in the past regarding this. Our boys realize the genuine, whole-hearted effort that's being made to the best of each man's ability.

### Opportunities Are Equal

I am not at all impressed with the old time theory of show-business that out of the crowds the Lord sent somebody down to write a ticket in show-business and when that particular person died we would all be looking for jobs. If that were true then at least ninety-five per cent of the boys who make up this company, including myself, would be in another line of business. This business happened to be our business and with some determination we decided to be successful in it. So again I get back to the point I keep trying to make.

This is your business. Your opportunities are equal; you will be given every opportunity you merit; while some of you sometimes may not move along with the speed that you individually might want to at that particular time, I can assure you that, with reasonable patience and a continued belief in your company, at the proper time your rewards will follow.

### Patience Required

If I could really paint the picture of that group of boys that I found in New York, and most of them out in the field when I came to the company, I know that you would more readily appreciate these points that I am trying to make to you about you, yourself. It took a great deal of patience with them to mold them. It's taking a great deal of patience with every man in the field, and your home office has that patience, with a great, great willingness and a great desire to exercise it. There isn't a single man in anybody else's organization, I don't care how successful he may be there, that I would trade for any one of you. There isn't a single man, I don't care what he could bring to us, that I would take if it meant the elimination of any of you. In other words, you start off with our having real confidence in you, real respect for you, an honest conviction that you are the best lot of fellows that exist anywhere, a thorough patience in waiting for your development. In return, we ask exactly the same of you.

We say to you men in the field, who are removed from New York, believe in us in exactly the same ratio that we believe in you, extend to us that confidence that we necessarily repose in you, have the same respect for us that we have for you, have the same patience with us that we have with you. By patience, I mean things of this character.

We had to get this business organized so that we might intelligently prepare budgets, so that we might intelligently know the aggregate amount of money that we are going to spend for maintenance this year. Each month we couldn't finance, we couldn't conduct our business; we wouldn't know how to conduct our business, if it were not for these figures. Necessarily, in planning our business that way we couldn't give every fellow exactly what he wanted the minute he snapped his fingers, for this repair, this job, or this improvement. Possibly

1500 other theatres were asking for the same thing at the same time.

Your District Managers did not lose patience when you didn't get exactly what you wanted the moment you wanted it. Your District Managers are not 'Yes' men. They invariably write what they think. They have been brought up that way. That's the type of patience you must have with us. Don't go down in the dumps. Remember that we have several hundreds of places that we must account for in which capital investment has been made and for which I am, at least, called to account. Besides other obligations we have to ourselves, we have an obligation to return dividends to those people who have invested in our securities and have given us money.

This is not a privately owned company. It is a company that belongs to the public. Each stockholder in your company is entitled to a feeling of security in his purchase and also the hope of a fair return when he makes his investment with you. Your own Paramount stock is an investment. Everytime a person buys your stock they make a bet, first, in their confidence in you, second, a belief that they'll get a return on that investment, third, a hope that they will profit on that investment.

### Cautious Spending Necessary

We have that kind of obligations constantly before us. The day that we just in a careless, quick manner disburse all the cash that comes in and don't set up methods of budgeting and carrying on our business—you know the result. That can't be laughed off lightly. We have invested in the last sixty days an enormous amount of money. With that investment goes serious trusteeship. That's why I try to picture to you the reciprocal patience and confidence in us that we necessarily have to have in you when we toss you a town, or a building. The money that we have received, we must return.

There have been fine examples of fortitude among the boys. It has been a perfect delight performing my duties, only because of the really fine, honest, upright cooperation that I have had from all of the boys. I can't wait until I get to my desk in the morning. I know I am going to be happier there than anywhere else and everytime my door opens I don't wish that they hadn't come, even though, invariably, it's bad news. It's been just that kind of a thing. A fine, wholesome something, something nice, something clean. There has been no 'We told you,' etc. It has been devoid of the cheap, petty things. There has been no other boss in the place but our own consciences.

There have been fine examples of character among the fellows, a willingness to help each other with the success of our company first in mind. You boys in this room can make a great contribution along this line. Your assistant managers, where you may have them, they have your trusteeship and are your special and single joy. You should help them come on up, see them pop through, feel that you have been the reason for that man's development and realize the joy we, in the home office, get when one of your division boys gives us a list he is willing to stand behind as being able to take a bigger load. Everybody is tickled to death for we feel that another one of our boys is popping through, coming up. That's the kind of a job you want to be tremendously interested in. Single out, if only one usher, go to work on him, make up your mind that you are going to hand him to Publix some day and that he's going to take a big load, or a big slice of this load. You will find you will get a real pleasure and joy out of doing this.

### Seniors Real Fellows

The men who are charged with being your Seniors are a real lot of fellows who are capable of stepping aside from what is probably the biggest thing in most people's lives, the perpetuation of their names in the company they have built, for the sake of bettering their own organization. You might understand it more readily in some other industry, but when you get a man in the show business to do that sort of thing you have met a real human being.

We are carrying three-fourths of a million dollars a year of extra manpower in training. We are combing every technical school in building, construction, maintenance, for more men.

That is just exactly what the studio is doing. Paramount is the only company that's placing an investment. Every player that shows up in New York and looks like he, or she, may develop, has a chance. I do know that no other company is making quite the concentrated effort that your own is in this thing.

In conclusion, I want to repeat a little of what I said to you a while ago. Please go back remembering that the grass looks greenest to us right under our noses. You are the best lot of fellows we know of existing anywhere. Go home knowing that we are comfortable and contented in the confidence and respect and friendship that we have for you. In return I repeat again, all I ask of you is this: when you wonder who your friends are in any walk of life, I don't care where you look, try to think of us as the best friends you've got. Try to think of us as vitally, anxiously, honestly, interested in your well being. Have for us the same confidence and the same respect that we have for you, and if we jointly do that, and I assure you that we will do our part, then I have no apprehension about saying to Mr. Zukor, or the directors of this company, that this gang of fellows will justify not only these present hundreds, or millions, of dollars invested but anything the company endeavors to undertake.

## Omaha Highlights

May 24, 1930

Our experience taught us the first thing we should prepare for in operation was man power and plenty of it, so that no matter what might happen at least we would be fortified with a sufficient number of willing and energetic men who would respond favorably under adverse conditions. For your information, during that first year, we spent about one million and a half dollars in excess of our profits, most of which went into the development of an organization.

I personally was almost totally disinterested in whether we showed a profit or loss so long as I felt certain that proper men were being groomed.

I have this further vanity. Sometime ago in our scramble for young men who might come to our school, we put a blind ad in the trade papers requesting young men for managers. There were but two or three men in the office who knew about that ad at the time it was run. We received some seven hundred replies from managers from every circuit, and, fantastic as the statement will sound to you, not one single Publix man replied to that blind ad for a job. I often feel that there should have been some man who was dissatisfied with his job. I know that after we had plowed through those letters, I looked at the ad to see if

the boys did not guess it was a Publix ad, but this was impossible. You can well appreciate how highly pleased we were that not one of our boys were among those seeking a new position.

Those records point to something I had hoped for and of course did not expect to experience so soon... That is that even though we were moving rapidly and in the rapid movement necessarily making many mistakes, yet apparently we had succeeded in maintaining and developing a human kind of outfit, and that, apparently, we had not lost sight of the necessity of developing a human organization simultaneously with the necessity for a hard-hitting and hard-driving organization... In that connection I will make a few observations just as I said to you a little while ago, that the same boys that began with us are doing the job now and will always do it.

### No Favoritism Shown

I do want you to know a few facts first. Nobody was given any of those jobs because of any personal relationship, or because I may have liked them after six o'clock in the evening. The list was wide open and I want to tell you another thing, that in all of the choices that were made, I never made one alone. In every single choice, all of the boys participated in it.

The only boss in Publix is your own conscience. I have honestly believed that it is possible to gather together a group of men and let them have their conscience as their own boss and up to this time I have not had one single regret.

Naturally, locked in an office in New York so much of the time, I miss the feel of the field and must and do rely on the boys that get into the field, but if their conduct and contacts around the office are any criterion, then I think I can assure you that you have men who ably represent you. But as you boys know we must all be guided and driven. I remember thinking long ago that I never wanted to be the supreme critic of my own actions.

But when it comes to the moral, spiritual makeup of this business, the only boss I want is every boy's individual conscience.

Nearly every one of these men that I have met who have been eminently successful has been that way primarily because of orderly thinking, orderly procedure, so they were able to exclude everything else and give that subject everything they had. When a man does this, he has time to spare and as soon as he gets time, considering he has done a given job, he becomes an executive. Then taking on an additional load becomes less a matter of, getting mentally confused and is easily handled.

### Obligation To Public

As I look at you I think of you as being theatre managers, but you are charged with the responsibility of the most important thing, because this picture depends entirely on your contribution as man power. It depends on the example you set, so that we may have the right to take on these investments to which I referred. If you all do that job properly, if we all honestly appraise ourselves, than I haven't any worry about saying to the men I meet in the field: "All right, go right ahead and get more of this kind of men in and our business will measure up to our obligations."

We have a tremendous obligation for all of these millions coming from the public. They come from people who

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# PUBLIX OWES OBLIGATION TO PUBLIC!

## INVESTORS ARE ENTITLED TO FAIR RETURN

(Continued from Page Eight)

have confidence in you and your company... They think you are honest, they don't think you are cheating on the job, they think they are getting a square deal from you and from all of us; unless they think that we cannot get this money. The people who invest in our securities are entitled to the comforts of confidence first, a reasonable return on the investment next and an appreciation of the investment by virtue of our efforts. And the fellow that loafs anywhere in this company, anywhere he may be located, may be doing it at the expense of quite innocent people. So when you work in a publicly owned institution, your obligation does not end just with your own offices and own fellows, it extends far beyond. We who are in New York are constantly reminded of the picture I am describing and naturally so because we go to bankers for money and, therefore, to the boys in the home office, I present and pledge this phase of our work, because I know that unless we retain and embellish and build up that confidence, all of this story will go up in smoke.

### Divide Day Orderly

Now getting back to the relationship of orderly thinking to the operation of a given theatre or a given district or division. Get the thought that you will divide your day in an orderly fashion, that you will set aside a certain time for, say, your advertising, your checking of your house, etc., each day. And if you do the same each day, it gets to be a habit, but an organized habit. If you do that job properly, I really think the next time I address myself to you, you will have grown in additional responsibility. If you are doing it, fine. Analyze yourself and see if there is any more order you can get in the habit of. It is a glorious way to work. You have time for everything. Across my desk each day I have district manager's letters—I am reasonably consulted on policy, policy changes, all phases of our operation and I have time for it. And I know, therefore, that with all your responsibilities and with all the business you have to do—and I am well aware of the thousand and one details that each of you have, or should have,—the amount of time you will have for constructive thinking will be greatly augmented.

I was very fortunate in this business, I was fortunate in getting into a large organization very early, referring to Balaban and Katz. In fact, fortunate that the theatres in the city were large and enabled us to surround ourselves with man power. The only smart thing I ever did in that connection was that when I had them, I used them.

### Learn From Others

I have not yet seen the man who has written a complete thorough book on the operation of theatres. I have not yet met the one man in the amusement world who completely within himself wrote the whole book of show business and I so sincerely feel this that I knew if I wanted to make progress I had better avail myself of the men I had and let them help me make

progress. I figured they knew a lot and I would be willing to listen to them and utilize their possibilities. And within our organization do exist all of the elements of the departments. Within your district exist district manager, district advertising men, district bookers. Avail yourselves of them, and while I know many of them have not arrived and they are not prepared to render every bit of service, you take from them all they have to offer.

### No Overnight Geniuses

Another thing I learned in these twenty-five years was there are no overnight geniuses in show business. I would not give you thirty cents for one if there were. I haven't any use for the brilliant showman. Give me the fellow who does his thinking and builds block by block and when he gets an idea nobody is going to kick it over easily. The other thing goes out much faster than they come in and the point is there are none of your officials that are overnight geniuses. They are fellows willing to work and the typical characteristic a man ought to have is a thorough willingness to take whatever job or assignment that is thought best.

I want to take this opportunity to express publicly my appreciation of you men and many others around the country who have been called over night and told to move bag and baggage to a new center. We are extremely conscious of that, we have all of the appreciation in the world for that activity and it has been marvelous because of the agreeableness and the willingness with which the fellows responded to those conditions. The response has been wonderful and it has made my job a cinch because who would not succeed with fellows who support him that way? I realize it is futile for me to reduce to words the appreciation we have for those fellows. We hope of course that the happiness you have with the company will ultimately reward you for that service.

So confident is Mr. Kent of the confident relationship which exists for Paramount that every other exhibitor will be sold on percentage that there will be no flat rentals, and I want more thought, more exploitation than ever before given to our pictures. In every ad, everyone must know that it is a Paramount Picture. This means a very great deal and we are going to gamble on it and if we do our job right, we are going to determine then to a greater and greater degree the type of product we should have.

### Best Friends In Company

I want to say this to you, as far as we in the home office are concerned, the grass is greenest right under our noses, during the troublesome periods in getting this business together we never stepped away from our fellows. We do not intend to do that in the future. I want to assure you that the best friends you have anywhere are the fellows in your own organization. Why? Because they are very much interested in your welfare, in your success, in your future, even if it is a selfish interest. When you think you have got any trouble, I repeat again, the best friends you have are the fellows in your own company. I want to assure you on their behalf the greatest toil, the greatest willingness, is what counts. I want to assure you that they hold for you the finest respect that they have, the deepest confidence, that as far as they are concerned, you are the best

friends they have. In return, I ask no more, no less. I ask that you have with us the same patience as we have with you, the same belief that we have in you, the same confidence that we have in you and the same respect that we hold for you. If we jointly do that and do it as we should, this is going to be a grand world to be in and to be with each other.

## Minneapolis Highlights

May 25, 1930

We were perfectly content to pay for the training of our manpower, and take all the red figures as they came, and to have patience with them as long as we felt that we were grooming manpower, because we believed then, as we do now, that, with the proper manpower, and the proper numbers of manpower, with the proper allocation of that manpower—the dollars would flow.

When you think orderly, and give everything you have to a given subject, finish that, and then do the next thing, and the next, it becomes a rather simple matter to tie them together, and becomes a habit as easily as the other way becomes a habit. When your business proceeds orderly under you, and you have time to think, that is when you will become an executive, because an executive becomes that through his ability to think orderly, and to do his job orderly, and then think for the fellows whom he is leading. The time to think is the first step toward becoming an executive.

Now, that, to me is about the most important mission I have to serve in this company. The policies of the company, and whether this theatre should run this type of show—or this, that, and the other thing, will be taken care of. We have plenty of men to do that; my mission, I feel, is to develop in all of our men POWER, that ability to think orderly and to spread it on down through the different fields; to get you so geared-up that you, in turn, can carry that work right on to your younger men, in your respective theatres—to build the manpower that we will require, not only to do our present jobs properly, but to carry-on this almost fantastic picture that is before us.

### Must Lay Good Foundation

I have seen enough to convince me, without a question, that the only ideas worth anything are those which a man conceives, that have been amply thought about, weighed, measured, and made to fit in with existing conditions. Those men who do not lay a perfect foundation cannot remain in this business on account of the speed that is necessary to conduct this business.

I need do no more than refer again to those boys in the home-office, who have justified the position I take regarding over-night genius in showmen. We don't have any of them in New York; we just have a lot of willing fellows with common sense and a willingness to work hard; fellows upon whom you can build a foundation, so that they don't cave-in when the first gale of wind comes along that doesn't blow sunshine.

I want every man in Publix to know and to feel positively assured that there is nobody who will get a position in this company except through merit; nobody's incompetent relations are going to get anything.

At this point, I want to bring out that, by this, I don't mean to

convey that, if you have a brother who shows a desire for this business and you think he will like it, and that the company will like him, you shouldn't help him and get him on the right path, instead of the wrong one. Once having given him the opening, it ends there; it's everybody's race, and everybody's business, and the fellow with merit will get there.

I know many changes were made—most of them for the betterment, and not to the detriment of anybody. I got a fine kick out of the situation when six or eight boys were stepped-up for doing a fine job; it was thrilling to be able to take Mr. Mullin and give him a bigger Division away from here, and also to take Eddie Smith out of the Twin Cities, and give him the entire Pacific Coast Division; also, to take Perry, one of your old boys, and give him a Division which runs from Colorado to the Pacific Ocean, and to feel confident that those boys are going to measure-up. This same thing has taken place almost everywhere.

### Must Think Orderly

I feel I have the right to talk to you as I am doing because I have gone through all the jobs in the theatres; I thoroughly understand the janitor-work, I ran a picture-machine, I played a piano, I barked in front of a theatre, and I have passed-out heralds, written copy, etc., and feel that I have the right to talk to you.

Because everything around our business, and everything which surrounds the theatre is of an atmosphere of highly-speeded activity, managers should, at all times, be orderly-thinking individuals,—only by thinking orderly can we maintain that speed, properly.

I emphasize schedule, and order not only because of the great obligation you owe your work, but also by this approach you will be developing into a better grade of man to carry on your business. When you get the habit of doing your job by schedule, orderly, your District Manager and Division Manager will know, and it won't be so very long before I hear about it, and you will be in line for a top-job.

### Take Stock of Self

Make a debit and credit sheet of yourself, and take stock of yourself, on the level. Get up a regular balance-sheet, and see where you are—what you lack. No one man has yet written the book on show-business, and no man is so versatile and completely adequate as to do it by himself.

**"KNOW YOUR ORGANIZATION."** Your organization, today, consists of all types, and all kinds of help—when a fellow is not sufficiently on the level with himself, he is just foolish; he is simply throwing things out of the window.

I was very fortunate to have gotten into a large organization quite early in my life—I refer to the Balaban & Katz organization of Chicago. In that organization, we got manpower as quickly as we could get it, much ahead of the actual requirements of the time. I refer to publicity men, producers, stage-craft, and all of that sort of thing, and today I realize that the only smart thing I did was that I availed myself of what these men had to offer and didn't sit back and write the ticket for them. I took from them, rather, all they had to give me, and it was plenty. If I have been successful at all it has been fundamentally and principally, I think, because of what help I got from them and the fellows who could give it to me and, believe me, I was on their trail and tail plenty.

I sat up night after night for months at a time in California with Syd Grauman just to get ideas. I trailed Rothafel in New York because I could get something from him.

Don't think you are going to be under-rated. When you want help don't be too hesitant about asking for it, because you must have gathered by this time from my speech that I am not so hot for the birds who know it all and I have a lot more sympathy for the fellows who want to learn and want help.

### Human Development

We have attempted, as nearly as it is possible, to maintain a human relationship and a human understanding simultaneously with a speedy development of the organization. I say that because I think that everybody who has contact enough with the home office in New York has found there a very fair, understanding, sympathetic lot of fellows. It is true of all of us that we respond better to pressure than without it. We don't like it, but it's better for us so we don't cave in. When I say pressure I refer to high pressure. That's the best thing for us. I would hate to be the supreme court of myself. I want the Treasurer of our organization to ask me how I get that way, how I prove those figures. But at that I think the boys have been a really fine human lot of fellows. The reason I am certain of it is because I know the patience I had with them and you can appreciate that I must have had some patience with them—Sam Dembow wasn't a theatre operator; Dave Chatkin never ran a theatre; Botsford never was in the theatre business; Ludwig never operated a theatre; Mullin was in the Maintenance Department. So, necessarily, I must have had some patience in teaching them the principles of theatre operation and therefore I can't conceive that, with the patience I had with each of them, they, in turn, wouldn't have the same sympathetic appreciation of every last man out in the field.

The unselfish accomplishment that we all can have is that within ourselves we have built a great big business and we have kept in line as a family and our family was successful. That's the first human tradition. We want no medals for being human. I think it's there. Now to emphasize a little further the human equation, something happened very recently that I think is very significant and probably tells the biggest story of all that I am trying to say.

The name of your company was recently changed from Paramount Famous Lasky Corporation to Paramount Publix Corporation. We, of the theatre department, were of course complimented to think that after fifteen years of development, after all of the money that was expended on that name and all of the pride that went into it, we had arrived at a point in our theatre operation when the parent company was willing to have the corporate name changed to Paramount Publix Corporation.

### Made Great Sacrifice

Now, the significance of the story is this. The name, as you know, was the Paramount Famous Lasky Corporation and it took a pretty big fellow to do what Lasky did—take his name off—because he is not working for any more money. The gods have been very kind to him in dollars and about the only thing he has left in life is the pride of accomplishment and the perpetuating of his name, a very natural thing, for he has sons, but he said he realized that the time has arrived when the

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# COMPANY NOW EVERYBODY'S ENTERPRISE

(Continued from Page Nine)

company is bigger than any individual in it and he said he realized, further, that nothing should prevail in the company that wouldn't automatically say to every last man flung throughout the entire world that this company is no longer a private enterprise, but everybody's enterprise.

First, it is owned by the public; second, every fellow in it has a right to look to that top. That's a pretty fair thing, fellows—pretty big. And following that, you will note in the new pictures coming to you in the next sixty days that the name of Adolph Zukor and Jesse Lasky is entirely off the film. Your new pictures will read "Paramount presents."

## Human Spirit

And Mr. Zukor, after all these years, did the same thing Lasky had done, and after he had done it Ben Schulberg caught the spirit of the times and took his name off and then Manny Cohen took his name off the news weekly, so that today your company has grown in mental stature so that it rightfully has a place in the greatest industries of the world and your leaders have grown, not only from an industrial standpoint, but in that fine human realization that I just pointed out to you.

It wasn't an easy task to take the name of Finkelstein and Ruben or Balaban and Katz off the signs, and it was not an easy task for Mr. Zukor and Mr. Lasky.

About ten days ago, in Atlantic City, we had our first convention of the Paramount Publix Corporation and it was an extremely interesting convention; not only interesting from the standpoint of product that was read off but when Mr. Lasky got up to talk nobody in the room, and we were amply represented with the theatre fellows, could tell from his speech whether he was making a theatre operation or production speech, because every second, third or fourth sentence was "our theatres" and "we must do this for our theatres" and "this progress was the result of our theatres." And when Mr. Kent spoke he might just as well have been Katz, because he said that for this coming year and from now on there would be a new system—a new method of cataloguing would be done, a new method of measuring. They would be measured in terms of classifications and by the good will that they, in their travels around the United States, establish, and by the partnerships that they brought to us,—not with sledge hammers or threats or any of that old-fashioned nonsense, but by fair play. And frankly, when it came my turn to talk at the Convention I just felt a little bit ill at ease, and I think before I got through I was talking distribution, because it was a new spirit—something different.

## It Has Happened

I hoped for it to happen. I wasn't sure I would live long enough to see it, but it has happened.

Everybody realizes that we are working for the same net dollar and the same net results, and everybody has a place in the company and everybody can fulfill his greatest ambition in the company, whether he happens to be in the theatre end, the distribution end, or the production end.

I don't mind confessing to you that it hasn't always been so within our own company. I'm not going to stand up here and tell you we have been brothers and got along fine all the time. That isn't so. We fought like blazes. We came close to civil wars many

## Read It All Aloud To All Your Staff!

The department head, or theatre manager for whom Mr. Katz sees greatest advancement, is the one who will immediately call a meeting of his entire personnel—and read aloud "The Story of Publix" as contained in Mr. Katz' addresses in this issue. If you do this—you'll find an instant heightening of understanding, morale, and co-operation in your operation.

—SAM DEMBOW, Jr.

times, and were it not for our great respect and worship for Mr. Zukor, we would have been cut apart long ago. It apparently took all of these years to have the understanding of the other fellow's problems and bring about the condition we now have. Personally, I didn't give in because I had made up my mind early in New York that I would never sacrifice any of our boys to satisfy a producing or distributing viewpoint, and while I don't want to go into it, I know some of you know it wasn't always the easiest chair to sit in. I wouldn't go through it again and I wouldn't have missed it, because out of it I have obtained something pretty fine. Moreover, I know that Mr. Kent with the great ability he has, is going to be a great champion for us, because now he will have more time on his hands for circuit development and we can enlist his ability for our use.

Out of the convention came this situation. It was the first time in the history of Paramount that the theatre department sat in on a discussion of every picture that we are going to run this year, and no picture, with the exception of one in the book, was really contracted for by previous contract without an okay from a theatre standpoint.

The studio and theatre departments are co-operating wonderfully. You will notice all the young stars. The studio is doing the same thing Lasky did—they are determined that this business is not going to rest on any one or two executives any more than its studio is going to rest on any one or two stars. When you read the list of writers and directors in this book you will be learning the "who's who" of the theatre. You will go through this book and get a tremendous kick out of the number of young people that are on the payroll.

## The Same Group

We may not make as much money as some of the other companies may make, but we will make it when all pass out of the parade and we will be content to make a little less when we know that five or ten years from now we will be talking to the same group in the same business.

Now that Paramount is selling on percentage, we in the theatre department, sales department and production department want something definitely done and that is this:

We operate in most of the key centers around the United States and by our exploitation we radiate the producer, and every adjacent community must know that every Paramount picture playing our theatres is a Paramount picture.

We don't mean by that a lot of expensive campaigns. We have to have the revenue flow in. We have to have better pictures. We, in the theatre department, have to find something to bring in that increased revenue, which will, in turn, give us better product so when you are writing your copy,

every Paramount picture that comes along should have it on it. I pity the bird who leaves Paramount off and he should feel sorry for himself.

In my opening statement I referred to expansion. Now, that money has to come from somewhere to do that kind of a job.

At the present time your company does not owe a single dollar—banks, current accounts or anything. Your company is very, very independent. It has a small bond issue and then its common stock. Your company, further, has the confidence of its investors, and that confidence shall never be shaken, and that is the biggest trusteeship, in the first instance. And second, this should be as important a trusteeship to you as it is to us. Boys, when they buy our securities here is what they are entitled to. First, to have confidence in our integrity and our character. Second, to get a return on that investment, and third, the realization and full appreciation of that investment.

## Realize Your Trust

You, who are in the theatre and know that the name of the company is Paramount Publix, are the closest contact with those investors. By your conduct, by your character, will they judge these securities, and when you loaf and when you cheat, remember you are cheating others besides yourselves. There are thousands of people who believe you are on the level and made an investment in you. When the company was Paramount Famous Lasky Corporation, they didn't know whether these theatres were a part of it or not, but with Paramount Publix they know it and I tell you, as I have told everybody around the country in my swing, we have an obligation.

We have an obligation to those security holders because that is the only way we will get additional funds to carry on and I hope none of our boys, anywhere, will be the reason why we have to stop or halt our progress. It's not a privately owned enterprise belonging to Mr. Zukor or Mr. Lasky. It belongs to everybody—it belongs to you, and all outside people who have their money in it, and they are entitled to a really honest return for their money.

Now it was with great, great pleasure that I came here and learned of the very splendid co-operation that you extended to Mr. Mullin during his stay in Minneapolis. The boys told me that a really fine something was developed between Mullin and you boys—that you were all for him and I know by your performance this was so.

Mullin was just one of those Irishmen who ingratiate themselves in your system, which is fine, and by that support and welding of this organization, it was possible to lift Mullin out of here and take him on to Boston where he succeeded a thoroughly capable man—Mr. Fitzgibbons, who stepped

out and took even a bigger lead than he had welding the seven New England States together. Naturally when the question of having somebody take up the work here where Mullin left off it wasn't an easy decision to make.

I cannot make a decision single-handed. I made a suggestion as to the man for the position and we then came to a conclusion. That was how we picked Marty Mullin to take up the job where Fitzgibbons left off. When we canvassed twelve or fifteen boys in the office as to who should come out here, the answer was unanimous—"L. J.", as the boys call him in the office.

## Another Promotion

Now it has been my pleasure to work alongside Mr. Ludwig for about six and a half or seven years. He came to us quite unheralded—a bookkeeper—modest, quiet fellow, and after those six or seven years he finished quite a modest, unheralded and unpublicized individual, but those of us who had intimate contact with him knew a really fine fellow underneath that skin and felt that things would be safe in Ludwig's hands wherever he might be. We feel sure that the same affection that you had grown to have for Mr. Mullin you will have for Ludwig. His approach is different. He doesn't have the effervescent something that God gave to the Irish, but he has all of the other fine things—a really upright, understanding man, and he has the best wishes of everybody in the organization. Throughout my entire trip all that everybody said to me along the road was, "Give all my best to L. J., all my best to L. J." That's the way he sets with the gang which has known him for sometime and I know this same thing will be the report to me after he has been here for a while.

I don't mind telling you that when I sent for him and told him to go pack his bag and go to Minneapolis, he said, "This is my first venture in theatre operation. I don't know whether I will make the grade. I'll try and give the best I have and if I don't think I can make the grade I will be the first to tell you—then let me take the pen and go back to the books again." But with the same support you have given Mullin, I think L. J. can throw the books away.

Eddie has given us a fine job. Bringing Eddie Ruben, the son of a previous owner, to New York and welding him into a gang, of whom there were no other sons of former owners, wasn't an easy spot to fit a fellow into. He went about his job patiently. He got the spirit of the organization into his system and we are very happy with him. He has been a great champion of you boys. Not once does he come back from a trip that he doesn't bolt into my office and tell me about the progress of you fellows and tell me we have the manpower out there, and that he is ready to furnish me with the manpower we need.

## A Tribute

I had a delightful meeting with Harold Finkelstein about two weeks ago. I turned all the cards straight up, told Harold exactly what I thought and I'm pretty sure I left nothing to his imagination. I asked him a few pointed questions, and he banged them out

like a he-man, stood up on his two pins, and the questions I asked him were not easy—there were some very personal ones, but they necessarily had to be so. I grew up with his father in business and have known him for a long time, but I called everything what it should be called. I was glad I talked with him. I am tickled to death about it and I know that Harold is going to do a great job here or any other place, and I know he is going to be successful—and by merit.

Now in conclusion I want to say this to you.

The best friends that you have anywhere in the world, including your family, are your associates, and all you fellows in this company. I say that fully realizing the statement I make, because your family, in its most selfish interest in you, hasn't any greater interest than we have in you in our desire to see you develop and grow and make something of yourselves and be dependent upon you. That is a very selfish reason for us to be your best friends.

## Complete Confidence

I want to tell you that the fellows in the home office have great confidence in you. They respect you. They have great tolerance, and patience as a good family ought to have for you and with you. They think you are the finest lot of fellows in the world. They wouldn't give thirty cents for anybody outside of this organization and in return, on behalf of all those boys, I ask no more, no less, than that you have that same confidence in us. I ask that you hold for us the same respect that we hold for you. I ask that you believe we are the greatest lot of fellows that you know of anywhere. I beseech your tolerance with us and I ask your patience with us, and believe me I mean this.

We are a great big enterprise. We are growing rapidly. We are not perfect. We are not 100% efficient. I think we are running about 70% efficient nationally, and if, at the snap of your finger, you ask for this, that or the other thing and it doesn't come, it isn't because your organization is so big it's full of red tape. No such thing—but every time you are asking for a thing, maybe 1560 others are asking for the same thing, and the Federal Reserve bank wouldn't be big enough to take care of it. Even if we did have all the money, the man power to judiciously and intelligently spend it hasn't come into being, and I repeat again, we are not perfect—not by a long shot, but we are trying to be and our ambition is to be perfect and with your patience with us this will come at the proper time.

As I said to you before, and I repeat it again, we will make mistakes as regards some of you men, but I promise you they will be mistakes of judgment and not intent. So I repeat again, just extend to us all the fine, wholesome feeling that we have for all of you and, fellows, if you do all of that, the next time I come around we will all be a better organization and a bigger organization, and we will all be the happier for it and in one, two or three years from now, you will walk with your chest out, because you are working for a fine, fine enterprise.

## ANNIVERSARY AHEAD?

Within the next few weeks, the theatres listed below will celebrate their anniversaries. Is your theatre among them? If it is, start thinking NOW how you can turn that event into money at your box office. Exploitation stunts? Newspaper stories and tieups? Also, don't forget the Home Office special anniversary trailer you may get by writing to L. L. Edwards.

THEATRE	TOWN	OPENING DATE
Paris	Durham, N. C.	June 28, 1920
Carolina	Greenville, S. C.	June 29, 1925
Lyric	Jackson, Tenn.	July, 1913
Harvard	North Cambridge, Mass.	July 1



# SHORT REVIEWS OF SHORT FEATURES

By LOUIS NOTARIUS  
Publix Theatres Booking Department

## Paramount Publix

**KANDY KABARET** (10 min.) Undoubtedly the best act made to date. Backed by a lavish set, these youngsters step out with pep and assurance at break-neck speed which never lags. If you want to see some real acrobatic dancing in all of its forms, good singing and a clever juvenile Master of Ceremonies, see these youngsters work. A flash act which will entertain 100%.

**LADY, YOU SLAY ME** with Johnny Perkins. (8 min.) Here we find that roly-poly comedian in an act which has definite elements of entertainment, combining comedy, song and dance. It all takes place on a college campus in front of a dormitory. The comedy moves about Perkins who attempts to get a laugh from a rather severe spinster. Incidental songs are rendered by the Cheer Leaders Quartette, and Perkins himself, who puts over a character number. A good act.

**OLD MAN WHOOPEE** (10½ min.) with Art Frank, who made the rounds of our circuit in a Publix Unit and who is at the present time at the Palace Theatre, New York City, headlining with great success. He portrays the star in a character role of an old-timer 'arin to go.' He winds up in a whoopee joint doing a specialty comedy dance. A novelty which will prove entertaining in the opening spot of a front show.

## Hollywood

**BATH TIME AT THE ZOO** (10½ min.) A subject, altho educational in character, will serve as excellent entertainment. It presents all types of animals partaking of their daily baths, accompanied by audible description off-screen. An element of natural comedy is presented, which will undoubtedly get many laughs. The subject is different and will add a touch of novelty to a program. Worthwhile of a place on a program everywhere.

## Vitaphone

**3931 LONELY GIGOLO** with Lottie Loder (9 min.) This girl from Vienna, dark and pretty, with a foreign accent, impersonates a gigolo, rendering a song entitled "The Lonely Gigolo." She is assisted by a group of dancers. By a process of super-imposed photography, she is transformed into a charming Spanish senorita and does a Spanish fandango with a male partner. It is all done in technicolor and presents 'class' atmosphere. A large costumed chorus adds life and color to the act, which all takes place in a ballroom set. Consider it a good opening act.

**987 NILE GREEN** with Helen Broderick. (8 min.) This subject has seven (7) scenes and is supposed to take place on a tour of Egypt, with Helen Broderick wise-cracking and satirizing on tourist life in Egypt. She is assisted by Lester Crawford, who makes up the comedy team of Broderick & Crawford, from the musical hit, "Fifty Million Frenchmen." She burlesques the hardships the travelers will gladly suffer while supposedly seeing the world, giving the impression that they really don't know what it is all about. Miss Broderick's humor is of that dry type which will get laughs. Consider it a good number two act on a three unit front show program.

**998 WEBSTERIAN STUDENTS** with Ryan and Lee. (8 min.) This famous low-brow vaudeville team are seen in a library where they give their own peculiar meanings to words of seven syllables or more compiled by Mr. Webster. The male of the team, Ryan, is the composer of several songs, such as "Mississippi" and "When Frances Dances With Me." He is also the originator of the East Side Kid type. The humor is of the low variety and their play on words will get laughs. Consider it a low hokum comedy to be played with a dressed-up feature.

**990 THE HEAD MAN** with Hugh O'Connell and Kitty Kelly. (9 min.) In this act Hugh O'Connell is sober. We find him in the role of a hen-pecked husband who is suddenly carried back to the stone age, which makes him realize his weakness as a man and turns the tables on his wife with the old fashioned spiked club. However, a surprise finish puts his wife in a dominating position. The scenes are a living room and then flash back to a cave. This is a fair comedy and should be buttressed by strong opening and closing acts.

**3826 THE WEDDING OF JACK AND JILL.** (8 min.) This is a novelty technicolor flash, portraying the gorgeous wedding of Jack and Jill of nursery rhyme fame. The ceremony is attended by beautiful rag dolls from every land. The Vitaphone Kids provide the entertainment for the wedded pair—they sing and dance with skill for tots, all of which is enhanced by the technicolor. The numbers rendered are:

"The Wedding of Jack and Jill"  
"Bad Babies"  
"Allana"  
"Hang on to a Rainbow"

Consider it a good flash and should be used as either an opening or closing number and should please both young and old.

**3880 ONLY THE GIRL.** (6 min.) The scene is the exterior of a southern mansion and the garden seat. All done in technicolor. Presents a fantasy of love making contrasting the romance of the 90's and those of the modern age of jazz. The lovers are Buddy Wattle, who appeared in the stage success "Hit the Deck," and Vera Marsh. The act is built around the song entitled "Only the Girl" which is well rendered. Consider this an opening number which has definite elements of 'class.' It will undoubtedly serve its purpose well to support your show.

## MGM

**MANHATTAN SERENADE** (20 min.) This is the latest colortone produced by Metro Goldwyn. It has very many novel elements, partly done in black and white, but with the song and dance numbers done in technicolor. Presents a country girl in the park who is accosted by the jovial Raymond Hackett. The girl, discouraged by the big city, is made to realize all the wonderful things that can be found in a city like New York, if one knows what it's all about, which is presented by means of flash back, taking you to Broadway, Harlem and other places where out-of-towners go for a good time. By this means we get song, dance, etc., all of which combine to make an excellent flash act. Consider it an outstanding number for any program to close the show.

# NEWS SPACE TO MOVIES NOT ADEQUATE

"Variety" does a signal service to the movies by pointing out the fact that newspapers generally, beside discriminating against the movies in the matter of advertising rates, discriminate also in point of news-space devoted to competitive commercialized entertainment.

In the article which we reprint, "Variety" says that for every person who wants to read about anything else in the newspaper, there are thirty who would rather read about movies—a fact that Publix Opinion has often urged upon you and one that you should impress thoroughly upon local managing editors and circulation managers.

Here is the story. Does any part of it fit your local situation? If it does, re-type the article and see that it gets into the consciousness of your local newspaper contacts:

Motion picture companies in New York and through the country spend millions and millions of dollars a year on newspaper advertising. Each major film company spends from one to five million dollars a year; the average is three and a half million.

They pay instead of the usual run of the paper rates which are 60 cents a line, amusement rates at \$1.50 a line, with the understanding that publicity goes with it.

But when it comes to the publicity in the majority of the pictures are neglected in comparison to the drama. The dramatic advertising does not give the papers one-fifth the amount of money pictures do, yet in the Sunday papers while one page may be devoted to picture publicity, three to six pages are given over to the badly whipped drama. From a purely business standpoint the pictures are not being given a fair break and the picture companies are talking to their publicity departments about it. Picture press agents feel that as long as they are doing four-fifths of the paying they should at least have one half of the space. If they are paying the amusement rates and don't get any publicity they are being cheated.

There is one daily paper in New York that has realized this condition without being told, but the rest go on with little or no consideration for pictures.

Where one person is interested in the stage 30 are interested in pictures. The newspapers while allowing dramatic critics to become absolute columnists and write endless stuff about the stage, which film fans don't or won't read, ignore the real reader interest in Sunday amusement pages, and pictures are slighted.

# Two Radio Tie-Ups Plug Detroit Theatres

Two radio tie-ups effected by Lou Smith of the Publix-Kunsky Theatres in Detroit give the theatres there an excellent plug, and at the same time are an undeniable asset to the hours on which they are used.

Announcer of Station WJR's daily "Home-makers Hour," broadcast from 9 to 10 a. m., picks ten names daily out of the telephone directory. He tells listeners that persons named may have two guest tickets to a certain Publix-Kunsky Theatre by calling at the box-office and identifying themselves. A coming attraction is plugged in the announcement, giving the name of picture, star and theatre several times. Listeners are requested to 'phone friends if they hear their names announced. Response has been about four pairs of tickets per day.

Same system is used in the "Amusement Guide," broadcast daily over the same station from 6 to 6.15 p. m. Those whose names are announced are instructed to write in and tell what theatre and show they prefer to see. Advantage of tie-up on this hour is that it segregates Publix-Kunsky attractions from those at other theatres which are announced at the same time.

# SELLING "THE SOCIAL LION"

By RUSSELL HOLMAN,  
Advertising Manager, Paramount Pictures  
(Not For Publication)

The wise showman is the world's greatest opportunist. He's the lad who's there with the ice cream cones when the thermometer hits 90. He cashes in on the demands of the minute. Right now America is nuts over Jack Oakie. The public demanded him as a star. With "The Fleet's In" he started to grab the limelight. "Sweetie," "Fast Company," "Paramount on Parade" and other sparkling Oakacions clinched his grip on audiences' funny bones. Paramount, always there with the hot numbers, stars him in "The Social Lion." It's cash in the till for you.

Selling "The Social Lion" means selling Oakie.

Copy: You Wanted the Big Grin Boy as a Star. Here He Is! Or: There's Happiness in Every Seat. Laughing Jack Oakie is Here in his First Starring Fun Fest. Or: He did a Little Social Lyin' and became The Social Lion. Come and Laugh Yourself Silly. Or: Is Business Bum? Come and Forget it for an Hour. Drown it in the Oakie Laughs. It's a Great Tonic! Or: He's Louder and Funnier than Ever. He's Fresh Every Minute. Jack Oakie in "The Social Lion."

More Copy: See and Hear Oakie Leap into the Social Swim and Ride the Swells! He Dives into Hot Water but the Last of a Thousand Laughs is His! Or: See and Hear Happy Jack Play Polo and Woo a Ritzy Millionaire. See Grins Win Again! Or: Roar with The Social Lion in the Joy Jungles of Society.

And Still More: HAM PRIZE FIGHTER CRASHES SOCIETY! Lands Upper Cut on Upper Crust as Spectators Roar with Glee.

Not forgetting the swell supporting cast with which Paramount has fortified Oakie: Mary Brian, Skeets Gallagher (his pal of "Fast Company," "Close Harmony" and "Paramount on Parade"), Olive Borden, Charles Sellon, E. H. Calvert ("District Attorney" of the Philo Vance hits), and others.

The story is by Octavus Roy Cohen, author of the famous "Florian Slappeg" yarns in the Saturday Evening Post and of "Why Bring That Up?" Director is Eddie Sutherland, who knows comedy like nobody's business.

Oakie's picture name here is Marco Perkins. He starts as a palooka prize fighter and becomes a society polo star. Marco Polo; get it? Mary Brian is the pretty neighbor girl who loves him and who gets the air temporarily when he falls for millionairess Olive Borden, who uses him for a laugh. At the end he comes back to Mary and knocks out an important pug in Madison Square Garden. The bulk of the atmosphere is swell country club life, in which audiences are just now plenty interested.

I just got back from a cross-country jaunt during which I talked to theatre men in many different spots. They will say that the type of stuff going over best with audiences right now is fast, really funny comedy that makes folks laugh rather than think. They analyze it this way: Business in most lines is bad. Many are out of work or, at least, worried. They go to theatres to forget their troubles and grin. Comedy is the antidote. Jack Oakie in "The Social Lion" is right down this comedy alley, and that's the way to sell it.

Oakie—first star laugh hit—"Social Lion"—a swell opportunity for the opportunist-showman smart enough to cash in!

# SELLING AL JOLSON IN "MAMMY"

By A. P. WAXMAN  
Director of Publicity and Advertising Warner Bros. Pictures.  
(Not For Publication)

1. Nothing but laughs! It's a Joyous Jolson Jubilee of Jokes, Jazz and Jollity.

2. To awaken mass interest in the opening a minstrel parade has proven a rousing money-getter. Tried on the New York premiere, the minstrel parade has worked elsewhere with enthusiastic success. Local musicians and rented costumes will turn a trick that can't be beat.

3. Jolson got his start in minstrels. He gets back to where he began in a merry story of "the road"; the trials and triumphs of the nomad minstrel. Jolson is "set" in the best subject he has ever had for the talking and singing screen.

4. Irving Berlin's story and songs are a "natural." Jolson singing Berlin's songs is "Check and Double Check." An unbeatable combination for advertising—and unbeatable combination for entertainment results.

5. Louise Dresser, as the mother; Lois Moran, Lowell Sherman, Tully Marshall, Hobart Bosworth—a cast of "names" that all have box-office appeal and all cast in roles that afford opportunity for each favorite to give their best.

6. Jolson the singing minstrel and the sure-fire actor assure good entertainment and the magnetic Jolson personality bubbling from the screen and bursting into true Jolsonian vocalisms. Five of Berlin's hit songs are supplemented by a number of Jolson's old favorites—including the perpetual advertiser for the creator of songs.

7. Jolson's previous Vitaphone hits have been way-pavers for this, the biggest hit of his career. Mention them all and they simply build a structure of public popularity that means packed houses.

# Crashes Civic Parade—And Gets Thanked For It

Manager R. K. Fulton of the Broadway Theatre recently helped the Greater Council Bluffs Association form a "Bragger's Club," already recounted in Publix Opinion. As a result he was thanked for crashing a civic parade.

Fulton's float, a covered wagon plugging "Montana Moon," was given the place of honor in a parade inaugurating "Exposition Week," and passed made-to-order crowds, right behind the band. Association wrote Fulton later, thanking him for participating in the parade!

# PROMOTES TABLOIDS

Charlie Cottle, energetic manager of the Publix Riviera theatre in Detroit, promoted two flashy tabloid papers, advertising current and coming attractions, for distribution in the theatre and neighborhood, by selling local merchants on the value of theatre tie-up. Thirty thousand of each were paid for by local merchants, half of them being passed out among patrons of the theatre while the remainder went to door-to-door distribution and counters in neighborhood stores.



YOU HAVE THE  
MERCHANDISE  
SELL IT!

# Publix Opinion

The Official Voice of Publix

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Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of June 13th, 1930

No. 40

If I were asked to sum up in three words the gist of everything I said during my recent tour, I should answer without hesitation: **KNOW YOUR ORGANIZATION!**

—SAM KATZ, President, Publix Theatres Corp.

"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."

## Publix Opinion

Published by and for the Press Representatives and Managers of  
**PUBLIX THEATRES CORPORATION**

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising

BENJ. H. SERKOWICH, Editor

Contents Strictly Confidential

## MR. KATZ TALKS TO YOU!

Nothing that has ever happened in Publix during its five years of activity has had as much value to everyone as the meetings held by Mr. Katz during his circuit tour.

Division Director Feld tells Publix Opinion that he is in receipt of countless letters from showmen who state that Mr. Katz cleared up scores of disputed points. Mr. Katz "sold" the home office organization to the field, just as he always stoutly champions the field showmen to the New York boys.

Division Directors Arthur Mayer, Martin Mullin, L. J. Ludwig, and R. J. O'Donnell likewise reported to Your Editor on the intensely keen and friendly feeling of mutual understanding that followed Mr. Katz' visit. Mr. Chatkin says the tour will make future Publix operation 100 per cent easier and more intelligent.

With this information before you—Publix Opinion urges that you read and re-read the speeches by Mr. Katz contained in this issue. Direct junior executives to do the same. Let newcomers to Publix read and study and understand. It's the quickest way for everyone to reach that mutual understanding and tolerance of the other fellow's needs and ideals. This makes for the kind of successful organization necessary if all of our jobs are to be happier and more remunerative.

On that tour, Mr. Katz in effect conducted a post-graduate school in the philosophy of showmanship, organization, and career building. Nothing like it has ever happened before in show business. Young showmen who now have opportunity to read what he said, will find that by application of the knowledge thus gained, they will save themselves many years of hardship in striving for their objective in show business. Mr. Katz, like the other pioneers in present-day, ethical show business, acquired his knowledge in the school of trial-and-error. The hard knocks pioneers took to reach their present status should be warnings to those who are newer to the business.

## A TIMELY WARNING!

All solid builders, both in theory and practice, from the earliest times, have always been those who build with an eye to the future.

In ancient times, Plato, one of the greatest and most lasting of the Greek philosophers, advocated in his "Republic," the training of youth as the most important and permanent basis of a future ideal state. In our own times, the reconstruction process of modern European states is along those identical lines. The underlying policy beneath that construction program is an eye to the future. Therefore, it concentrates its entire effort on the youth of the land. In fifteen or twenty years, the middle aged and the aged will be gone and the various new states will have to stand or fall by their youth.

Even a cursory survey of Mr. Sam Katz' activity as a builder and organizer is enough to impress one with that same underlying policy—an eye to the future. It manifested itself when he looked beyond the squalid and stuffy empty store nickelodeon and saw the luxuriant cinema palaces of to-day. It was again manifested when he looked beyond a handful of theatres in a single city to a mighty circuit stretching over every section of the entire nation. And so on, throughout his entire career in this business. In each case, the accuracy of his vision was almost miraculous for the future invariably proved that he was right.

Now Mr. Katz' infallible eye of the future has perceived a weakness in the process of construction. Children are staying away from theatres. Veteran and practiced builder that he is, he knows that they are the rock-bottom and steel foundation of the industry. He knows that when the present generation is gone, the industry will have to stand or fall by its present youth, grown to maturity. That is why he sounds the alarm NOW, in ample time to correct that flaw, so fatal to any building process, and which, neglected, will inevitably cause the entire structure to crumble down in a heap. That is why he spreads the warning cry: **Get the Children Back Into the Theatres!**

## THEATRE HELPS IN LEGION DRIVE

Metropolitan, Boston, managed by Larry Bearg, was actively tied in on the recent campaign of Massachusetts American Legion posts for 100,000 new members.

Bearg offered cups for the best Legion band in the state, and best drilling squad; competing bands and drills squads were allotted stage time nightly for one week. Drive was inaugurated with a monster parade through downtown Boston, winding up at the Metropolitan. Included in the parade were a police platoon, Navy band, Governor and staff, Mayor and staff, State Legion Commander and staff; army, navy, marine corps and national guard detachments, county officials and legion officers. Three Generals, three Brigadier Generals, a Lieutenant General and an Admiral were numbered in the military detachments.

Each band arriving for the competition during the week's drive marched from the station to the Metropolitan, on arrival. Among these was the 56 piece band of the P. R. R. post of Philadelphia, which climaxed its parade with a half-hour concert in front of the theatre.

Papers, naturally, were prolific with publicity, and all stories played up the Metropolitan's part in the campaign. Although written by the state Legion vice-commander, chairman of the publicity committee, all stories invariably mentioned "True to the Navy," current attraction, as well. Bearg even succeeded in locating campaign headquarters at the theatre.

The Wysox Grand Theatre, Muncie, Indiana, has been subleased by Publix for a seven year term.

## NEW YORK PROGRAM PLOTS

Week Beginning June 13th

New York Paramount  
1. Overture—"Plantation Melodies"—Paul Ash ..... (7)  
2. Paramount News and Sound Trailer on "The Border Legion" ..... (10)  
3. Paramount Talkartoon ..... (7)  
4. Organ Concert—Crawford ..... (7)  
5. Publix Unit ..... (37)  
6. "The Social Lion"—Paramount ..... (65)  
7. Trailers ..... (2)  
135 minutes

Brooklyn Paramount  
1. Prelude ..... (10)  
2. Paramount News and Sound Trailer on "The Big Pond" ..... (10)  
3. Rudy Vallee ..... (8)  
4. Organ Concert—Earl Abel ..... (5)  
5. Publix Unit ..... (37)  
6. "Ladies Love Brutes"—Paramount ..... (80)  
7. Trailers ..... (2)  
142 minutes

Rialto Theatre  
"The Big Pond"—5th Week  
Rivoli Theatre  
1. Paramount News ..... (10)  
2. "Jazz Preferred"—Paramount ..... (9)  
3. "His Honor the Mayor"—Paramount ..... (18)  
4. "Night"—Columbia ..... (8)  
5. "The Bad One"—United Artists ..... (73)  
6. Trailers ..... (2)  
120 minutes

Criterion Theatre  
"The Silent Enemy"—5th Week

## FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

### LENGTH OF FEATURES

Record No.	Subject	Character	Make	Foot-age	Runn'g Time
	Shadow of the Law—9 reels (AT)	Paramount	6333	70 min.	
	Golden Dawn (Technicolor)—10 reel	(AT)	Warner	7300	81 min.
	The Big House—10 reels (AT)	MGM	7790	87 min.	
	Women Everywhere—9 reels (AT)	Fox	7000	78 min.	
	Runaway Bride—7 reels (AT)	RKO	5900	66 min.	
	Primrose Path—8 reels (AT)	Hollywood	5640	63 min.	
	The Big Fight—7 reels (AT)	Sono-Art	5760	64 min.	
	(AT)—All Talking				

### LENGTH OF TALKING SHORTS

PARAMOUNT PUBLIX				
	Kandy Kabaret .....	900	10 min.	
	Lady You Slay Me .....	715	8 min.	
	Old Man Whoopee .....	950	11 min.	
	News No. 88 .....	835	9 min.	
	News No. 89 .....	845	9 min.	

WARNER					
3880	Only the Girl (Technicolor)	575	6 min.		
3826	Wedding of Jack & Jill	690	8 min.		
990	The Head Man	800	9 min.		
998	Websterian Students	700	8 min.		
987	Nile Green	735	8 min.		
3931	The Lonely Gigolo (Technicolor)	841	9 min.		

MGM			
Manhattan Serenade (Technicolor)	.....	1780	20 min.

PATHE				
Review	No. 12	.....	865	10 min.
Review	No. 15	.....	1000	11 min.

### LENGTH OF SYNCHRONOUS SHORTS

COLUMBIA				
Alaskan Knights (Krazy Kat Cartoon) .....	665	7 min.		
(Mickey Mouse) .....	665	7 min.		

### Length of Non-Synchronous Shorts

PARAMOUNT PUBLIX				
News No. 89	.....	745	8 min.	

## Changes Effectuated Among Southwestern Theatres

Texas and Oklahoma theatres closing for the summer are the Queen, Abilene; Cozy, Chickasha, and Liberty, Ranger. Somerton Theatre, Somerton, Ariz., will operate on Fridays and Saturdays only.

American Airdome in El Paso opened on June 5th, giving two evening shows daily, four changes weekly.

Bell Theatre, Temple, Texas, opened with sound on May 31st.

### MOVE OFFICES

Headquarters of District Manager W. E. Spragg have been shifted from 60 Scollay Square, Boston, to the Olympia Theatre, Lynn, Mass. District Manager H. I. Wasserman has moved from 19 Milk St., Boston, to the Embassy Theatre, Waltham.

## Sound Special Plugs "Under A Texas Moon"

Manager H. L. Davidson of the Colfax Theatre, South Bend, Ind., made good use of the Publix Sound Train when it recently visited South Bend by having it publicize, in a rather unique way, the theatre's engagement of "Under a Texas Moon."

Two girls dressed in Spanish dancer costumes rode on the front fenders of the truck and were driven through the busiest parts of the town. Stops were made at intervals, at which time a man, dressed similarly to Frank Fay in the picture, alighted and played song hits from the picture. After the crowd had gathered and the man had finished his playing and singing, the girls distributed her-alds to the crowd.

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